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HARMONY IN DRESS

THE CHARM OF BEAUTIFUL CLOTHES

GOOD TASTE IN DRESS

DRESS FOUNDATIONS

LINE IN FIGURE AND DRESS

COLOR, ITS THEORY AND APPLICATION

FABRICS AND THEIR ADAPTABILITY

CLOTHES SUITABILITY

GOOD TASTE IN MILLINERY AND ACCESSORIES

PLANNING WARDROBES

THE DRESSMAKER AND TAILOR SHOP

SPECIALIZING IN SEWING

WOMAN'S INSTITUTE
OF DOMESTIC ARTS AND SCIENCES
SCRANTON, PA.

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PREFACE

For those who understand the harmonies of dress and appreciate the possibilities of good taste happily expressed, there is an open road that leads to individual expression in dress and the assurance that comes from correct clothes, correctly worn. Learn, therefore, the elements of harmony by your careful perusal of these pages, how to emphasize your good points and subdue your poor ones and how to dress with full regard for becomingness, suitability, circumstance, occasion, and need. This may mean an occasional reversal of your own preferences, but, guided aright, you will come eventually to like that which is in good taste and to choose it instinctively.

As no costume can look well unless worn over the proper foundation, it is fitting that the discussion of harmony in dress should include suggestions as to the most suitable types of materials and practical details of construction that mean comfort and style. The points to be observed in the selection of restraining garments are of equal importance, as this Section shows.

In the Section, *Line in Figure and Dress*, you observe the different types of figures and learn to place yourself as well as to recognize your variations from type. Then, with your own requirements in mind, you discover how to produce a correct balance and to overcome any irregularities. And you are not only taught to secure pleasing outlines in the garments you plan or choose but also to obtain correct lines of construction and trimming within the outlines.

Color, Its Theory and Application takes you another big step forward in a growing knowledge of harmony, for the theory of color and its combinations is founded on specific principles that give you a dependable basis on which to work when using colored materials and harmonizing them. This Section gives you also an easy familiarity with the properties of color and the terms used in discussing them. Sources of inspiration for color combinations are suggested and charts of a practical nature are given.

Very necessary in the planning of garments is a nice regard for fitness in the use of fabrics as to texture, weight, design, durability, as to the size and age of the individual for whom the garment is planned, and as to fashion requirements. All this and how to handle fabrics deftly and combine them harmoniously is the interesting topic of still another Section.

Then comes a discussion of suiting garments to the personalities of their wearers, including the four ages of women. Very helpful are the tables in this Section, reliable and accurate guides in the matter of selecting garments that are appropriate to season and occasion.

The smartness of the costume that is harmonious from hat to shoes and the tawdriness of mixed costumes that do not agree in quality, design, nor suitability, strongly suggest the need of the Section on *Good Taste in Millinery and Accessories*. You will appreciate the discrimination and good sense of the suggestions given here, particularly regarding the choosing of hats, for no other article of apparel can so easily make or mar the effectiveness of a costume.

Planning the Wardrobe is the culmination of the entire discussion, a most practical treatise and very complete, touching, as it does, the needs of the young school girl, the college girl, the home woman, the business woman, the traveler, the bride, and the woman in mourning. The tables given for reference purposes are a particular convenience, a practical means of securing readily the help you need with the **planning of your wardrobe**.

The Dressmaker and Tailor Shop is replete with the type of information a woman who is going into business so greatly needs. It includes the points that enter into every-day business, the sort of practical suggestions that help so much to forestall expensive practices and vain regrets. From the vantage of actual experience, it discusses such important details as location, equipment, purchase of supplies, selection of fashion publications, business matters, the efficient planning of work, and the tactful handling of customers. What to charge for various types of work answers a question of ordinary uncertainty to the average woman. Then follow suggestions for specializing in sewing in the home or without.

A brief sketch of the famous French dressmaking establishments rounds out the volume in a most interesting way.

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THE CHARM OF BEAUTIFUL CLOTHES

HOW TO ACHIEVE BEAUTY IN DRESS

1. Beautiful clothes! Always they have been the outward expression of woman's charm. They accentuate her beauty, they enhance her loveliness, they silently bespeak her infinite variety.

The sweetest memories—the clearest pictures—of a long ago that we all cherish come back as we take in our hands again a treasured frilled or lacy gown that a loved one wore. A dear recollection of childhood is often centered in a simple, becoming frock.

Girlhood's fresh beauty knows no glory like a dashing dress that heightens the bloom on glowing cheeks and sets new stars in sparkling eyes. Nothing stirs a lover's heart like the one woman gowned with that artistry wherein every line and every tone bespeaks her own intimate and individual charm. And wise wives and mothers know the happy secret that fresh and pretty clothes hold back the years and inspire anew admiring, warm affections.



2. Possessing Beautiful Clothes. Beautiful clothes—all that they mean—can be yours. And not alone the joy of having them, but the even greater joy of making them. The accomplishment of knowing what is right for you, the satisfaction of fashioning with your own hands the lovely things you have desired, and the rightful, womanly pride of having and wearing them—all can bring to your home, to your life, to your world, a new measure of happiness.

The possession of beautiful clothes, however, is not enough, for along with a knowledge of how to appreciate what is artistic and lovely, one must also acquire the ability to choose for becomingness and suitability. And it is by study and observation that this sense of fitness can be developed until what is chosen to wear forms a perfect harmony with the wearer and the occasion.

3. Dress Among the Arts.—In writing of dress and its place among the arts, Arnold Bennett, that versatile English writer, says: "The art of dressing ranks with that of painting. To dress well is an art, and an extremely complicated and difficult art. What makes it all the more complicated is that the less money you have available for the purpose, the more difficult it becomes. It comprises all manner of problems, and, above all, the expression of one's individuality. And to express one's individuality by means of textiles, at the same time keeping within the fashion, is an affair whose delicacy may be guessed by any mere man who has ever selected a necktie 'to suit him.'"

This profound thinker and keen-eyed observer does not hesitate to claim for the art of dress a front-rank position among the fine arts. "I have called dressing an art," he continues. "To my mind, it is the most influential of all the arts, and is capable of giving more pleasure to the community at large than all the other arts combined. It has professors worthy to rank with the foremost painters, musicians, poets, and architects. It is the finest and most powerful application of the poetic principles to ordinary daily life. Every well-dressed woman is a public benefactor."

4. Once becoming, appropriate, and attractive dress is developed, artistic dress is sure to follow. To select clothes having these attributes, a thorough knowledge of one's individual type is necessary. Knowing this and what styles can and cannot be worn, adopting the becoming style, and modifying and softening it as the years and fashion demand, women cannot help but give expression to artistic dress.

Artistic dress opens a broad, generous avenue of interest for all thinking women, giving opportunity for individual development and expression. Woman's dress throughout the ages has advanced because of the appreciation of its charm, color, fabric, and silhouette. Time will serve to make it a more cherished art—one that will bring greater joy as it is better understood and appreciated.

5. Developing Interest in Attractive Clothes.—To appreciate this art, to get the full benefit of its possible enjoyments, to be, as Bennett says, “a public benefactor,” you must, first of all, develop within yourself an interest in correct and attractive clothes and a desire to appear appropriately dressed. Unless you possess such an interest and a desire and permit them to have constant play in the planning, making, and wearing of your clothes, you may appear unattractive and to a disadvantage, no matter how many clothes you have. Also, without concern for your appearance, you may miss entirely all the happiness and assurance that correct clothes, properly worn, can give you.

Many young girls and women evidence attractive dress before they learn what is becoming. While this is not a complete accomplishment, it is a worth-while achievement, for attractiveness, once acquired, reaches out and encourages becoming dress and helps to bring about an individual expression of artistic dress.

6. Developing Individual Taste.—Individuality in dress is reaching toward perfection and should go hand in hand with becomingness, appropriateness, and attractiveness. Individuality beautifully expressed is a real asset—one well worth striving for.

Oftentimes, money is a safeguard to people of poor taste because it permits them to frequent exclusive or expensive shops, where it would be almost impossible to purchase anything that was not in good taste nor correct for their individuality. One of the chief reasons why shops become exclusive or expensive is that some one person or group of persons is in authority there, who has good taste and exercises it in creating or providing the wares that are displayed. So a person of poor taste, or one possessing no taste at all, is much safer in such a shop than elsewhere.

But why pay some one else to think for you? One of the thoroughly enjoyable things about living is the privilege of developing your own individual sense of appreciation and the opportunity to derive pleasure from it by dressing up your tables, your houses, yourselves, and oftentimes your friends.

So, no matter how much or how little money you have, no matter whether your dress needs are few or many, study to know your type, what colors, lines, and fabrics are becoming and then, with this knowledge at your command, work to dress appropriately and attractively.

7. Also, in planning and making your own clothes, you will find real satisfaction in working to acquire good taste, remembering that useful, appropriate articles are seldom conspicuously out of fashion. And while it is a responsibility to determine always what is correct for your type as well as useful and appropriate, such a task is usually lightened by the changes offered, the inspiration of having new things, and the pleasure resulting from the right selection.

Some persons say, "Yes, changes are stimulating to trade." But in the ways of progressive people, these changes are active and definitely stimulating to individuals, and consequently they are essential. It is people who make trade and receive the first benefit of the stimulant, which is always the most vital and important.

8. **The Influence of Pride in Dress.**—Aside from the stimulus that a new dress gives, there is always the matter of pride to consider. We may have a precious old coat that is comfortable and warm; yet it does not give the stimulus to our pride that we want and need. So, if it is possible, we make or buy a new coat and enjoy it; that is, if we haven't paid more for it than our conscience and pocketbook tell us right for all concerned.

The sages of past centuries have condemned pride and fashion, classing them together as vices that produced no good. Yet, common sense of the most ordinary degree demonstrates to us daily that both pride and fashion are more beneficial than detrimental.

It is pride and personal comfort, not vanity, that makes us want to wear clean clothing. It is pride, not vanity, that makes us choose substantial materials.

9. A recent analysis of buying statistics made among a particular group of women showed that they consider becomingness and serviceability as the two prime factors of purchase. While this is as it should be, the matter of pride must not be overlooked. A lecturer on advertising has said that if it were not for pride, we would all be satisfied to live in a house that cost no more than \$800. We would all be satisfied to wear dresses from the same piece of cloth and cut along the same lines, if service were the only point to consider. Our houses and our hats, our shoes and our dresses, would be exactly alike if we were not proud enough to be interested in finding something expressive of our degree of taste and individuality and especially becoming to us.

CHARM IN DRESS

10. Charm expressed by means of clothes must come after appropriate and becoming dress has been achieved. And it is dependent almost entirely on the expression of your individuality through your clothes, with emphasis on your good points and suppression of your poor ones. So, in order to help you in the selection of clothes that are not only appropriate and becoming but possessed of charm as well, we shall consider you as an individual throughout this Book.

Dress and its phases may be thought of as a game. As all games must first have rules, the game may go tediously at first, but as soon as the rules are mastered, then skill becomes evident and the detail of rules is used unconsciously. Just so in dress. That which evidences charm is so subtly accomplished as to appear to be done by intuition or genius rather than rule. So we shall start with rules to enable you to become acquainted with yourself, showing you how you can tell by means of rules what is becoming, and then encouraging you to find that which is individual and distinctive, and consequently characterized by charm.



11. Discovering Your Type.—With all of the types given and complete descriptions of each one supplied, it is an easy matter to place yourself in the one to which you belong. First, you must determine what type you represent in line and then decide on your color type. If you vary from a specific type, place yourself between the two types that you most nearly resemble, drawing from the rules for both to suit your tastes and needs.

12. Using Your Mirror.—Frankness is a necessary asset to good results. We shall endeavor to be frank with you in pointing out your needs, and we shall encourage you to be frank with yourself, for we know you will find more good than bad in your physical makeup.

To study your type, get acquainted with your mirror. Study yourself when you are sitting down, standing up, and walking. Then set about to correct the faults that you discover in your grooming or attire. You will be delighted and interested with the results, for you will find many good features and interesting possibilities that you did not know you possessed. Perhaps you will find many unattractive ones, too, but "error uncovered is two-thirds destroyed," so the discovery of them will be an aid to you.

13. Selecting Colors for Types.—In choosing color, the coloring of skin, eyes, and hair, as well as one's age and circumstances, must be considered. Then, too, there are inexplorable likes and dislikes that should be respected, particularly when choosing colors for children. The choice of color depends, also, to some extent, on fashion; but what is new should never be chosen in preference to what is becoming, for if it is, the wearer gives evidence of a slavish following of the dictates of others. The smartly dressed woman, who finds it necessary to make concession to becomingness, will, by the utter suitability of the fabric and the line of the outfit she wears, make up for any loss of style value that her costume may have suffered by her color choice.

14. Selecting Lines.—There is likely to be less thought given to the choice of what is appropriate in line for the individual figure because the reaction to line is less definite than to color, the wearing of an unbecoming color frequently registering on the untrained eye that does not detect just what is wrong with an outfit developed over unsuitable lines. But although its function is not so obvious as that of color, line is very important in that its suitability to the figure, personality, and age of the wearer has much to do with making the most of good points or concealing defects.

A consideration of line is a definite procedure since it may be governed by rules based on certain principles that are readily mastered. These principles cover line as related to the cut of the garment as well as its emphasis by the use of trimming properly applied and the use of color when two or more are combined. It may express youth as well as dignity, and is as truly an expression of personality as any other aid to that becoming smartness described so aptly as chic.

GOOD TASTE IN DRESS

ELEMENTS OF GOOD TASTE

1. We know definitely the advantages and the value of a knowledge of stitches and seams, pattern lines, effects in drapery, the texture of fabrics, harmonious color combinations, decoration, and ornament. But after all, even though we are acquainted with these matters, we must learn to assemble them with skill if we are to give evidence that we, as individuals, possess the quality of good taste. Some women are naturally graceful and artistic, and possess good taste, while others need to learn how to be graceful and how to express beauty in dress.

2. A story is told of the famous Lucille who found a girl beautiful enough to make a splendid model for showing dresses, but not sufficiently graceful because she walked clumsily. Lucille had her practice for days, carrying heavy things on her head, her shoulders, and in her arms so that she could hold her head erect and walk gracefully. Lucille insisted on this girl's walking across a room a dozen to twenty times a day for practice and graceful carriage, for she had no problem other than to learn to walk. Nature had given her a beautiful face and figure, and, when she had acquired a graceful carriage, Lucille dressed her magnificently as a model.



3. Just as this girl had to improve her walk, so many of us must work to make face and figure attractive, must learn how to

carry ourselves correctly and without heaviness, must discover what is becoming, and must then endeavor to wear clothes correctly.

Good taste exists when we naturally avoid the bizarre and the inappropriate, when we intuitively work to emphasize our good qualities and to subdue our bad ones, and when we dress becomingly and suitably with full regard for circumstances, occasion, and need.

ALLIES OF GOOD TASTE

4. Closely associated with good taste are style, fashion, and individuality.

5. *Style* relates to the art of being smartly dressed by wearing one's clothes with common sense and a little daring and by adding to them the personal touch of one's own individuality.

6. *Fashion* has to do with the changes that come from season to season, as well as the fads and whims of the fashion-creating world.

7. *Individuality* in dress is a beautiful expression of good taste with all the charm of style and in full keeping with the most intelligent of Fashion's dictums.

The woman who has learned how to handle fabrics, how to use patterns, how to change patterns, how to express style wisely, how to determine a correct and virtuous fashion, and how to combine colors, should be able to create truly beautiful garments that are in full keeping with the mode and fully expressive of individuality and good taste.

DEVELOPING GOOD TASTE

8. Good taste is not developed over night. Watching, thinking, planning, being constantly alert, all help us to come unconsciously to like the things that really look well on us. We come to the time when we unconsciously select becoming clothes, and we wonder how we ever could have worn vivid green or bigfigured materials; or how we ever could have happened to buy mustard-colored gloves to wear with a red dress. But we realize that it is simply because we have outgrown a liking for such things or we have acquired good taste in sufficient quantity to have

things so much prettier and so much more becoming, that the ones we bought and liked yesterday would not suffice at all today.

When this point is reached, we have learned to express harmony in our clothes, just as the skilful musician expresses music in all its varied tones. If we are dainty and petite, we play in the delicate major tones. If we are large and heavy, we play in the full and slow-of-movement minor tones, and if we are "in-between," we learn to interpret exquisitely both the major and the minor keys, bringing out the delicate staccato notes where needed and expressing the deeper tones with appreciation of their appropriateness.

9. Need of Sacrifice.—As good taste, like good manners, does not come easily, we must constantly be on the watch, must ever be alert and observing, sacrificing our personal preference whenever necessary in order to express the right balance in dress.

We may adore chiffon dresses and beaded slippers, but we should never wear them on the street.

We may be comfortable without corsets, but if we are large enough to need corsets to give a well-poised figure, then a right corset should be found—one, of course, that allows as much comfort as possible but one that aids in a graceful body line as well.

If we are large, we must learn definitely to avoid bright colors, shiny surfaces, or definite dividing lines, leaving them for the woman of smaller proportions.

10. Need of Study.—The true artist does not mar nor disfigure the outlined surface that he wishes to decorate; rather he works with one thought in mind—that of beauty of the whole. The dressmaker who makes really beautiful garments must have the artistic sense of a designer—must understand line and its relation to individual and color, and such an understanding does not come without effort.

The true artist must be willing to study the past and work at an idea until it has been perfected for modern application. It is only tawdry clothes that have no background. Dresses correctly designed often have their origin in olden-time costumes, echoing back to a line, a silhouette, or a form of decoration that was in sufficiently good taste many years ago to be recalled for present designs. The wise designer observes closely all well-made, well-designed clothes, whether old or new, studying them as an art student

would study a picture, namely, for effect, treatment, and result. In doing this, she will be able to utilize successfully any ideas that have value. Then, when she attempts a similar garment, her experimenting will have been accomplished, so to speak, and her success will be certain.

Often, women inexperienced in the art of clothes marvel at the natural skill of the woman who knows lines, fabrics, and colors and the way she combines them perfectly, little realizing how much real joy is to be had from obtaining such knowledge for oneself.

Manufacturers often claim that the designer who has acquired her knowledge through study, observation, and application is much more dependable than one who possesses such skill by genius or instinct.

11. Getting Ideas from the Clothes of Others.—An excellent way in which to acquire a broad, practical knowledge of good line is to observe carefully and discriminately the women who wear



smart clothes and those who wear really ordinary clothes. The women in dowdy clothes will show no style or thought of design, nor will they show any regard for the essentials of correct dress; thus they teach the observer to avoid any such condition in making up garments. On the other hand, the women who wear garments that are wholly in good taste will serve as an inspiration to better dressing, and their costumes will suggest possibilities in other fabrics, colors, and designs.

12. The woman who aspires to do good work should never overlook the opportunity of going where good clothes are to be seen—receptions, parties, club meetings, in fact, all places where different kinds of costumes are worn. She should study the suitability of the garment for the occasion, and should note particularly

the accessories to the costume, so as to see how they bring out or detract from the costume itself; then, in matters regarding her own dress or in the suggestions of others, she will be able to plan things that will enhance the beauty of a costume and add materially to its appearance.

Even seeing people on the street, similar to herself in size and in type, proves a valuable source of learning what to avoid, to eliminate, to overcome. This ever-changing panorama can provide many a good lesson for both well-dressed women and those who are incorrectly dressed.

13. Inspiration From the Theater.—The theater is an excellent field of inspiration for constructive development in good dressing, not only from the standpoint of correct and pleasing line and color in dress, but as an expression of character or type and of appropriateness for environment and occasion. A successful actress not infrequently owes a large measure of her success to a close and intelligent study of dress. Far-seeing theater managers demand a strict adherence to the best in prevailing and historical modes, knowing that, even when modes are not fully understood by their public, the natural feeling of pleasure and satisfaction obtained from the presentation of correct costuming has much to do with the ultimate success of their production.

14. Ready-to-Wear Garments as an Aid.—Ready-to-wear garments are an excellent aid in developing good taste in dress. Such garments are constructed, as nearly as the manufacturer can plan, to please the masses of women. Many are exquisitely made, expressing a regard for detail that is a delight, while others are hurriedly made and without much regard for design, workmanship, good taste, or suitability. Rather than durability or practicability in the garment, often it is the general outline—the style effect—for which they strive, and this is the reason why the dressmaker or the woman who makes her own clothes should observe such garments carefully.

In addition, ready-to-wear garments display a smartness produced by their hurried assemblage, which smartness is often lost—killed, as it were—by the woman who sews tediously and stiffly. It is well to remember this and learn from ready-to-wear garments to strive occasionally for effect rather than for minute perfection.

When both qualities are attained, namely, style and good workmanship, then the triumph is complete.

15. Fashion Magazines as an Aid.—There are published a number of fashion magazines that are of the utmost importance to the woman who is striving to express good taste in dress or to excel as a designer of costumes. They suggest fashion tendencies and color and fabric combinations, and, in addition, give many good ideas as to how to wear certain types of garments correctly and with good style. Such magazines are invaluable to the woman who knows patterns, for she can get from them ideas and suggestions that she can put in the garments she makes.



In many cases, she can apply them more successfully than the artist has used them in his drawings, because she brings out the practicability of the garment, adapts it to the material, and gives the harmonious outline that suits the individual for whom the garment is made.

16. How to Study Fashion Magazines.—In studying any fashion magazine, it is a good idea for the beginner to consider each figure separately and to notice first what kind of foundation pattern is needed for the development of the pattern for the waist portion, the sleeves, and the skirt. Then she should observe the changes that must be made in the foundation patterns in order to bring out the effect shown in this particular garment. And finally, she must consider the material itself. If two or more materials are used in its development, she should strive to determine just why they are employed.

Regard for such a matter is valuable indeed, for it is necessary to know why certain materials are required for certain styles. A woman who would use materials correctly should strive not to be like the one who went to a dressmaker and said, "I want a pannier skirt and a little puff sleeve, but I want them in soft, clinging crêpe, because I am very fond of that material. I think it is beautiful. The softness appeals to me." In such a case, she will have to be informed, as this woman was, that crêpe is designed by the manufacturer for clinging garments and is not adapted to the fluffy style of the pannier skirt and the puff sleeve. Of course, taf-

fetas, organdies, and crisp batistes are suitable for such styles, and it requires only a mental picture of a pannier skirt of crêpe and another one of taffeta to make clear why fabrics must be designed to suit styles, and styles, to suit materials.

17. To know dress well is to keep growing. No woman can afford to feel satisfied that she knows all there is to be known about dressmaking and garment construction. She must ever remember that manufacturers, fashion designers, and artists are devoting hours of earnest effort each day in bringing out the very best things in fabrics, style, and color, and that these people, who are experts in their lines, can give her many good ideas, help her to grow in her work, and aid her in keeping informed about the immediate and ever-changing problems of dress.

The value of all authentic style news is therefore of vital importance, but this information must never be "swallowed whole," so to speak; rather, it must be analyzed from all angles. For this purpose and to arrive at a satisfactory and wholly pleasing solution of dress as it is to affect the individual, the woman should acquaint herself with every phase of fashion information and be, at least unto herself, an authority.

18. Some of the highly favored fashion books contain seemingly grotesque styles, their general make-up and their silhouettes appearing impossible from a practical standpoint, when they are thought of in connection with the fabric and for the human figure. However, many of the designs in these same magazines are worthy of consideration, for they contain clever ideas that may be used in making distinctive and pleasing garments by the woman who has developed a sense of originality in dress construction. For example, in some of



these seemingly freakish models may be found a suggestion for a collar or a cuff, a finish for the waist line, or a front closing, any one of which is particularly pleasing and may be used with another design that is more suitable.

The woman who has an eye for the fitness of style, line, and fabric and for correct color selection will use these in such a way as to get results that are very pleasing and satisfactory and that express individuality and good taste. Modifications of these seemingly freakish modes often result, too, in the creation of garments that are decidedly distinctive and unique, but still of a style that is in harmony with the original.

19. Color Suggestions From Fashion Plates.—When the beginner has studied individual designs enough to be able to note instantly what kind of foundation pattern is required, as well as what sort of material is best suited to her and the design selected, and then can harmoniously adapt color to the lines of the garment and the fabric used, she will be able to conceive pleasing results.

It is true that the fashion people cannot produce in their fashion plates absolute likenesses of the color that the textile manufacturers give us in fabrics; nor can they give an absolutely true outline of a garment as it will appear when developed in material. However, the woman who understands lines will get suggestions from the colored as well as the black-and-white plates shown in fashion magazines and elsewhere, and with her knowledge of lines she will be able to give prominence to the color that will bring out the garment to the best advantage and to use successfully the soft, silent tones or tints where only a suggestion or variation of color is desired. Also, she will be able to choose a fabric that will successfully carry out the lines suggested by a fashion drawing.

20. Fashion Notes and Advertisements.—The woman who is eager to know the right regarding matters of dress should pay strict attention also to the fashion notes given in the various magazines and newspapers. The advertisements pertaining to garments, materials, and new lines will help her definitely in acquiring a knowledge of the kinds of material suited to certain lines and individual types, and will bring about a successful, harmonious development of the newest and best fashions, as well as a correct and smart use of them.

DRESS FOUNDATIONS

IMPROVEMENT IN WOMEN'S DRESS

1. Saneness in Dress.—Looking back for several centuries, we must concede that fashions in their revolutions have befriended women. Practically all the binding, domineering fashions have been dropped as mud from fashion's wheel. The activities and mental development of women have made it necessary for them to wear useful attire and to forsake burdensome and incongruous dress.

With each turn of fashion's wheel, dress is growing more and more artistic, for it is becoming simpler and more useful. Consider, for instance, the complete attire of the women of today. Knitted undergarments are in the majority practical, perfect-fitting, and durable. Stockings are perfect-fitting. More sensible shoes than ever were worn in fashion's history are procurable. Lingerie is simple, dainty, and never burdensome. And where is the modern woman who wears four to six stiffly starched petticoats?

Corsets are more comfortable, elastic, and adaptable to the figure. Not so many years ago, women boasted of their abnormally small waists and wore their corsets very tight in order to prevent their waists from enlarging. And previous to that there were various periods when the small waist was in vogue and was accentuated by hoop skirts, panniers, and similar dress trimmings.

The modern woman, however, demands a sensible charm about her clothes that makes them no less appealing because they are practical. Her active, busy life and her mental development make necessary the wearing of outer and undergarments that permit of a full enjoyment of both her pleasures and duties without too much thought or time given to the care of her outfits. These demands have led to dress that is readily cleaned and pressed, dress that is light in weight, even though of wool, and dress that has width enough in plaits or flares to take care of the freedom of motion that is so much a part of our modern life.

UNDERGARMENTS

2. Advancement in Undergarments.—In our general survey of fashions of the past, we have become convinced of the advancement of women's dress up to the comfort and utility of the present day, but nowhere is this forward step so evident as in undergarments.

First of all, they are simple, easy to make and to care for. They are practical because they are made of serviceable, sensible fabrics, and they provide perfect foundations for the outfits under which they are worn. Then, too, they are easy to launder, how easy in comparison with undergarments of past years, only those who have given hours to the ironing of starched, ruffled and lace-trimmed drawers, corset covers, and petticoats, can realize.

3. Vests and Union Suits.—Of the knitted undergarments, vests and union suits are most generally worn.

Vests are of two types, those with the straight tops and shoulder straps and those with round neck lines and built-up shoulders. These are made in cotton, wool, silk, and rayon.

Union suits are made of the same fabrics as vests and are finished in the same manner at the top. Their lower leg portions are of two types, loose and close-fitting. Both vests and union suits are worn underneath the corset when a corset is necessary.

4. Envelope, or Step-In, Chemise.—Another type of undergarment that may be worn over or under the corset, and one that is usually more attractive than the union suit whose place it takes, is the envelope, or step-in, chemise. Such a garment is generally made of a woven cotton, silk, or rayon fabric, or of a firmly knitted, jersey-weave silk or rayon. The knitted fabrics are practically confined to ready-to-wear garments.

Undergarments of this type may have a straight or shaped top and may be finished with a flap at the bottom or in drawers effect. No matter what their style, it is essential that they fit well, that is, smoothly at the top and easily through the hip and lower sections but without bulk.

5. Bloomers and Drawers.—Some persons prefer bloomers or drawers to chemise, particularly when a brassière is necessary. These garments are similar to each other with a difference in finish at their lower edge, bloomers being completed by a band or a casing through

which elastic is run to provide a close effect at the knees, while drawers are finished without fulness at the lower edge. When short skirts are worn, bloomers are a very satisfactory type of undergarment because of the protection they afford. When worn with cloth dresses, they frequently match the frock in color.

Drawers may be made of the usual silks and cottons that are used for other undergarments, while bloomers are made of these as well as silk jersey. In any case, the fabric should not be bulky, or the effect at the waist line will be bunglesome, a condition contrary to all rules of the proper use of foundation garments.

6. Slips and Petticoats.—Since slips and petticoats are worn immediately under the dress, they are of almost equal importance with it, for no outer garment can look well when worn over an ill-fitting foundation slip or petticoat, developed of an unsuitable fabric or color.

A slip may be finished straight across the top with shoulder straps, or it may be cut with shoulder seams and neck line corresponding to those of a dress, the neck line made low enough so that the slip will not show above the dress. For wear under sheer dresses, a slip with a hem deep enough to make the slip shadow-proof, is very satisfactory.

7. Petticoats are appropriate for wear under two-piece dresses or with a separate skirt, such as the skirt of a suit, when the extra thickness of material that a slip would make over the upper part of the body is not desirable.

The finish at the waist line may be a casing through which elastic is run, or a shaped, smooth-fitting yoke to which the petticoat is attached. A shadow-proof hem is not usually necessary in a petticoat. Under silk dresses, as well as those of wool, the slip or petticoat may well be of silk or rayon. Under other fabrics, the cotton weaves that have sufficient body for this purpose may be used.

8. Linings.—Another garment, or portion of a garment, that is truly a dress foundation, is a lining. As a part of a dress, it serves not only as a foundation to which the dress is attached but also as a protection, for a dress with a lining, especially one of the built-up type, does not soil as readily as one without one.

Linings may be of the camisole or the built-up shoulder type. They may be short or full length, a short lining reaching usually to a low

hip line, a full-length lining being made $\frac{1}{2}$ inch shorter than the dress under which it is used.

In some cases and some seasons, a close-fitting lining is used. Usually, however, a lining that fits smoothly over the shoulders and bust and is fitted by two to four darts from its lower edge upward fills the purpose of a lining to excellent advantage. Such materials as *crêpe de Chine*, *radium*, *China silk*, *seco silk*, various rayon weaves, as well as fine long-cloth, *nainsook*, and net are appropriate for linings.

RESTRAINING GARMENTS

KINDS AND USE

9. Restraining garments, such as a corset, *brassière*, or a combination of both, known as a *bandeau corset*, are worn by many persons.

The corset or any substitute for it has three functions; to confine the hips, to hold up the stockings, and to produce a neat waist line. Women everywhere should realize that a corset should be worn for neatness and not for support. A back that cries for a corset needs waist and back exercises that will overcome the sense of fatigue it feels when a corset is not worn.

The *brassière* is used to confine and support the bust without strain, requiring just as careful attention in its selection as is given to the selection of a corset.

HISTORY OF CORSETS

10. Origin of Corsets.—It has been the general belief that corsets originated in the eleventh century, but in one form or another they were in existence long before then. The very first corsets were made bandage fashion. Then, $\frac{1}{4}$ -inch skins were punctured with holes and worn about the body. Later, armor-plate ones had considerable vogue even though the wearing of them produced tittering, silly women, made hysterical from the very aching of their bodies.

11. Present-Day Corsets.—The corsets of today are soft and supple. They are made of material such as *coutil*, *sateen*, and *elastic*, each one of which shapes itself into the figure. Then they are either unboned or boned with a fiber or a featherbone that lends itself admirably to the motion of the human figure. While such cor-

sets give sufficient support, they do not bind the figure enough to interfere with the free motion of the body nor endanger the circulation. Instead of causing discomfort in any way, they fulfil their mission in a most satisfactory manner.

The manufacture of corsets has so advanced that suitable kinds are made for all shapes and sizes of women. In the reliable shops and stores, practically every woman can find corsets in one form or another.

12. The first point to consider with regard to a corset is whether or not you are the type of figure that needs one. The tendency is, especially among slender young women and girls, to discard them; in fact, many of the younger generation have never worn them. This practice is a thoroughly satisfactory one when the figure measures 34 inches bust or less, with the other measurements in proportion. Any larger size requires some form of restraining garment even though it may be but a narrow girdle of lace and ribbon, but with sufficient body to hold the figure firmly, especially through the hips. A narrow brassière is usually necessary also. In many cases, a full-length garment that will restrain both bust and hips is worn instead of corset or brassière. Careful study of the figure and its needs will help in the decision as to whether or not a corset or corset substitute is needed, and if so, what type.



SELECTION OF CORSETS

13. Importance of Correct Selection.—No one can afford to build or purchase a garment or a costume, smart and stylish to the last detail, and then have all its distinctiveness lost by wearing it over a foundation that does not fit properly. Again, every woman or girl interested in the making of dresses for herself wants to appear to the very best advantage in them. To do so, she must know just what type of foundation garment is most suitable for her.

Women who sew for others are frequently called on to make suggestions about the corsets of their customers. Sometimes consider-

able tact must be exercised to suggest that a new corset is necessary or that a certain kind would add much to the improvement of a person's appearance, but in most cases better-fitting garments result. It stands to reason that garments will not fit so well nor hang so nicely on ill-fitting or broken-down corsets as they will on correct-fitting ones.

14. Suitability of Corsets to Type.—In order that a corset may fit correctly, it is necessary that it should have been designed for the type of figure that is to wear it. This does not mean that corsets must be made to individual measurements, but that a corset suitable to the type should be selected. Corsets that are factory made, steamed, shrunken, machine-pressed, and handled, usually fit better and prove more comfortable than corsets made to individual measurements. Besides, a woman wants her bumps and irregularities comfortably concealed rather than made more evident by a corset designed to accommodate them.

To produce perfect-fitting corsets, most up-to-date corset manufacturers consider that there are some ten types of women to be fitted with corsets and they provide corsets for these types. They include: (1) the boyish, or "flapper," figure; (2) the short, well-proportioned figure; (3) the tall, slender figure; (4) the short-waisted figure; (5) the short, round figure; (6) the tall, stately figure; (7) the full-hip figure; (8) the full-bust figure; (9) the swayed- or curved-back figure; (10) the athletic, broad-shouldered figure; (11) the large, round figure; and (12) the perfect figure.

Study these figures until you have decided to what type you belong. Then you will be prepared to select the kind of corset that you can wear with the greatest comfort and that will give you the very best lines. It is well also to consult the salesperson of the corset shop, or corset department of a store, regarding the kind of corset best suited to you, for usually her experience in selling corsets will enable her to give you some very good advice. Whenever possible, go where you can secure the services of a trained corsetière, because the training she has had will enable her to suit you perfectly both in the fit of the garment you buy and also in its weight and the amount of boning it uses.

15. Features Determining Selection.—When no corsetière or even a saleswoman of good judgment and experience is available,

there are a few points that can be determined for oneself that will help to make the corset thoroughly satisfactory.

First of all, when the figure is large, it is best to decide on a corset that laces, the modern corset of this type usually lacing in front. The corset called "wrap-around" is comfortable and supple, and gives the figure a smooth line. However, its tendency toward stretching will, in many cases, allow the hip size to increase and thus defeat the real function of a corset. It is satisfactory, therefore, only for the average or medium-stout figure.

Another point that must be considered is the length of the boning used in the corset. When the bones are too long, especially in front, the corset is most uncomfortable when one is seated. If they are too short, the corset will not give the proper line but will allow the figure to bulge out below where the restraint ends. It is well to sit down when trying on the corset to make sure of this point as well as of the length of the hose supporters.

BRASSIERES AND BANDEAU CORSETS

16. Origin of Brassière.—When Fashion favored the high corset that came well up under the arms and supported the bust and when the boned lining and similar means of confining the figure were in vogue, there was no need for the brassière as we know it today. However, with the introduction of the supple, low corset, stopping usually at the waist or a little above it, the brassière was designed to give the bust the trim look so necessary for good grooming.

17. Types of Brassières.—There are two types of brassières, the bandeau or narrow type, quite definitely curved both to support and to mold the bust, and the full-length kind, which reaches well down over the top of the corset to a low waist line. The sort of brassière worn depends on the size of the figure, the slender woman usually finding the bandeau type perfectly satisfactory for her needs, and the more fully developed figure requiring greater length so that the flesh above the corset may be firmly held in place.

The long brassières use such fabrics as coutil, both plain and brocaded, cotton poplin, firm muslin and linen, and heavy satin, and are usually finished with elastic gussets at the waist line to keep a trim line while allowing ease. The bandeau brassière is developed of more supple fabrics, such as silk jersey, crêpe de Chine, long-cloth, or

nainsook, and uses elastic, usually at the center-back closing, to provide a snug-fitting garment without strain.

It is essential that garments of this type be provided in a proper size, for a brassière that is even slightly too large misses its purpose, while one that is too small is not only uncomfortable but dangerous to health as well.

18. The Bandeau Corset.—Another step forward in the simplification of modern dress has been the introduction of the bandeau corset, which takes the place of both the brassière and corset for certain types of figures. This garment, usually designated by a trade name by its manufacturers, is really an elongated brassière, reinforced by light boning and frequently supplied with an inner belt and from four to six hose supporters.

Much thought and scientific research have gone into the designing of the bandeau corsets on the market so that they may fill the demands made on them. Because of this, such garments are made comfortable by means of elastic gussets that allow ease when wearing, and efficient as a restraining garment because of the manner of cutting. In fact, these features of comfort with efficiency of purpose have been developed to such an extent that the bandeau corset is being worn by women of generous proportions who find its trim smoothness much more becoming than the more troublesome arrangement of corset and brassière.

As a usual thing, the bandeau brassière fastens at the side front with firm hooks and eyes. It may be made of any of the usual corset fabrics; or, when only slight restraint is needed, of the lighter-weight cottons and silks.

LINE IN FIGURE AND DRESS

LINES OF THE HUMAN FIGURE

1. The lines of a woman's figure have, perhaps, as great a bearing on what she may wear becomingly as has color. To make the best use of the ideas presented from day to day by fashion authorities and adapt them to all figures in an individual way, it is absolutely essential to have a clear understanding of the lines of the human form and the correct proportions of the parts of the human figure.

Thus, the relative proportion of the head and the body as to length and width, the proportion of the waist length to the skirt length, the length of the arm as compared to the length of the waist, the position of the head on the shoulders, the width of the shoulders and the chest in proportion to the width of the back, the size and height of the neck in proportion to the length of the front and the width of the chest—all these and other factors govern the design of harmonious garments. When you understand them clearly, it will be possible for you to have garments that will overcome any defects and irregularities that you may possess, and emphasize the good features of your figure.

2. Correct Proportions of the Human Figure.—So that you may obtain a definite idea of what a woman's proportions must be in order that she may be considered as an evenly proportioned figure, the dimensions of the various parts of the figure are here given. These measurements, you will note, are given in heads, the term *head* meaning the distance from the bottom of the chin to the top of the head, but not including the hair. Of course, persons of different sizes have heads of different sizes, but with this measure-

ment as a unit, the head of an individual governs her own measurements or proportions.

	HEADS
Height, from top of head to the floor.....	8
From tip of chin to bottom of breastbone.....	1
From bottom of breastbone to waist line.....	$\frac{3}{4}$
Under arm, from armhole to waist line.....	1
Arm, or armhole measure.....	2
Bust measurement, which should be 2 inches smaller than hip measurement, scant.....	$4\frac{1}{4}$
From top of forehead to waist line.....	$2\frac{3}{4}$
Width of hip, from side to side.....	2
Thickness of hips.....	$1\frac{1}{8}$
Hip measurement.....	$4\frac{1}{2}$
Waist-line measurement.....	3
From waist line to fullest part or dart point, or beginning of legs.....	1
From beginning of legs to bottom of knee.....	$2\frac{1}{4}$
From bottom of knee to the floor.....	2
Length of figure from waist line to the floor.....	$5\frac{1}{4}$

3. Although the correct height of a woman is 8 heads, as is mentioned in the list, artists generally choose a height of more than 8 heads in making drawings of figures and pictorial designs of styles. This is done to idealize the fashionable figure, for a dress will appear to somewhat better advantage when shown in a drawing of exaggerated slenderness and height. This fact should be remembered when you study the designs in fashion magazines that attempt to overcome the squatty appearance of actual photographs of figures by employing artistic drawings.

If the distance from the top of the forehead to the waist line is less than $2\frac{3}{4}$ heads, a person is said to be short-waisted. And, of course, the reverse is true—a distance greater than $2\frac{3}{4}$ heads means a long-waisted figure.

4. Types of Figures.—Designers, fashion artists, corset makers, and others concerned with women's apparel consider that there are twelve types of figures, which may be divided into three groups of four each. All of these types are given here so that you can study them and decide to which one you belong.

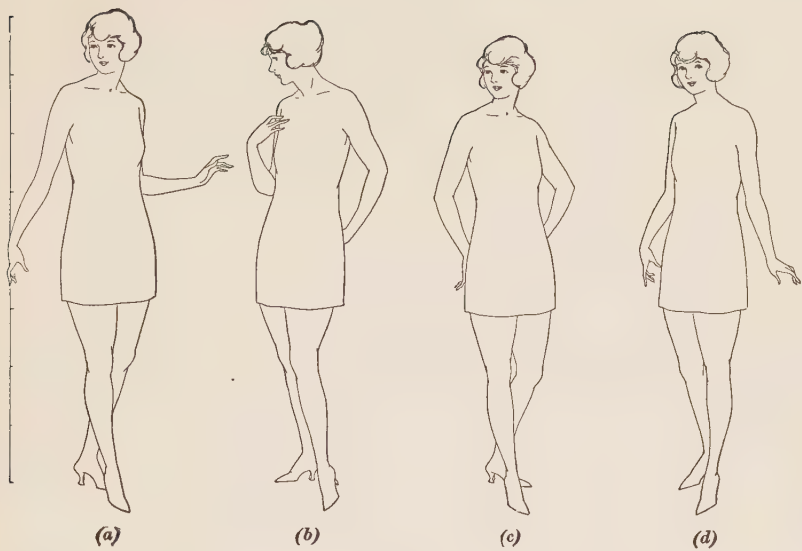


FIG. 1

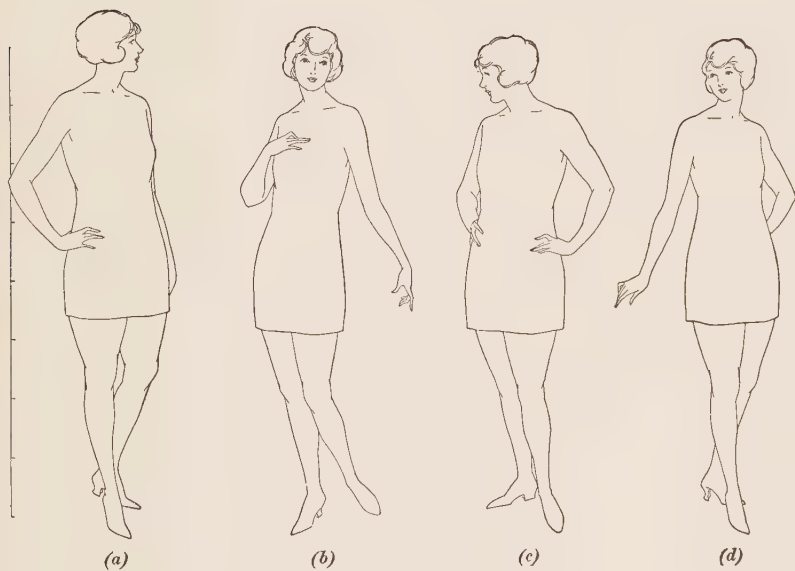


FIG. 2

5. Fig. 1 shows the four types of the slender figure: (a) the ideal, or perfect, figure; (b) the slightly drooping figure that may be either young or mature; (c) the short, well-proportioned figure, the short figure usually measuring less than 5 feet 4 inches in height; (d) the boyish, immature figure, sometimes called the "flapper" figure.

6. In Fig. 2 (a) shows the tall, stately figure; (b) the tall, slender figure, meaning a figure 5 feet 7 inches or more in height; (c), the athletic figure, which is one 5 feet 6 inches or more in height, and often broad-shouldered; (d) the short-waisted figure. The

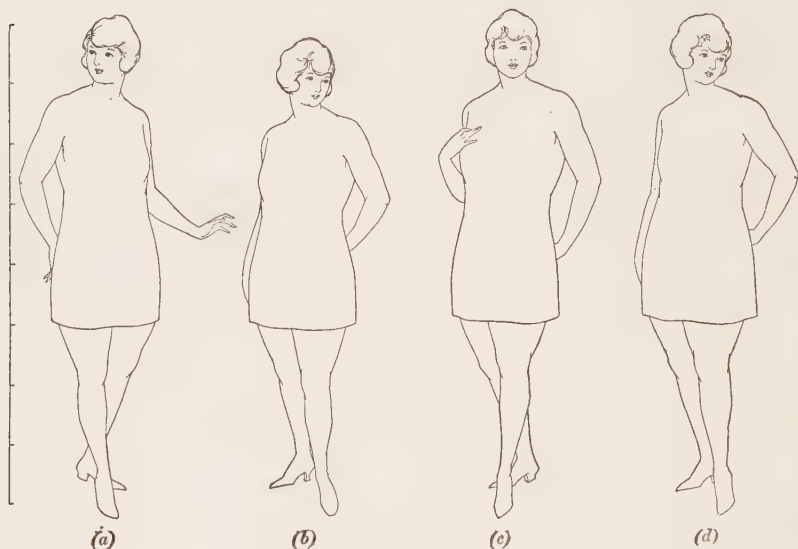


FIG. 3

short-waisted figure may be tall or short, but with the waist short in length in proportion to the length from the waist line to the floor.

7. In Fig. 3 is shown the four types of large figures: the large, round figure in (a); the short, round figure in (b); the figure large above the waist, or the full-bust figure, in (c); and the figure large below the waist, or the full-hip figure, in (d).

These four types cover the silhouettes that are usually to be encountered in considering stout figures, yet there is for the stout, as for the slender type, a medium-stout, well-proportioned figure that may be too large to be called slender and scarcely large enough

to be called a large or stout figure. For such types, the lines of dress are not so great a problem as for the definitely thin or stout types, and so long as they adhere closely to correct proportions in line they may usually adopt almost any desired design that is in harmony with their age, temperament, and taste.

OVERCOMING IRREGULARITIES IN FIGURE

8. After you have taken your measurements according to the dimensions given, study them to see how nearly they compare with the proportions of the perfect figure. It may be that you will find they vary from the ideal proportions, but this does not mean necessarily that you are not well proportioned nor that you have a poor figure, for the variation may be so slight or of such a nature that it will produce no bad effect. Still, if you do not measure up correctly, begin to give consideration at once to the planning of your garments. It is possible to have clothes that will produce a correct balance for you and practically overcome any irregularity that your figure may possess.

First, study yourself before a mirror or by means of silhouette pictures until you know very definitely just what lines of your figure are out of proportion. Then, in the planning of your clothes, begin at once to soften a line here, to add a little prominence there, and so on. The results you will be able to produce in the way of better effects will not only surprise you but will be well worth all your effort.

If you are trying to overcome such irregularities as a full bust, extremely high or low hips, a large waist, or other variations of the perfect figure, remember not to overtrim or accentuate them by the application of buttons, braids, frogs, embroidery, or other incorrect trimming. Rather, try to employ trimming details that will tend to overcome prominent features or at least detract from their conspicuousness.

Various irregularities are here listed with general suggestions for their disguise. Study these with the idea of becoming familiar with all of them and of applying to yourself any that pertain directly to you.

9. **Short Figure.**—A short, stout figure should select lines that will give an appearance of height, preferably lines that extend the

full length of the figure. Neck lines, panels, etc., will improve the general effect if they are made to terminate in a point. Crosswise lines and trimmings on skirts are not for the short woman, as they emphasize breadth and thus make the figure appear shorter.

The same general ideas may be followed for the slim, short figure as for the stout, short figure. In order to avoid an angular appearance, however, the long lines should be rounded off rather than pointed.

10. Tall Figure.—The tall figure, whether stout or slender, should select styles that do not emphasize her height. Draped skirts may be used to advantage for the tall, stout figure, while tiered skirts may be used satisfactorily for the tall, slender woman. The possibilities of applying trimming features to garments for the tall woman are greater than for the short woman, because such features tend to make the figure heavier.

11. Short-Waisted Figure.—If the length of the waist is short in proportion to the skirt length, designs and color combinations that do not tend to accentuate this irregularity should be selected. A very common mistake in such cases is to wear a skirt with a high waist line or a dark belt with a white or a light-colored blouse. A short-waisted woman should choose skirts with low waist lines or long-waisted blouse effects and should wear belts or girdles that match the blouse in color.

When the short-waisted woman is of quite generous proportions, with a full, high bust, she should pay attention to her corset, pulling this well down over the hips, and to the lines of the dress, particularly her waist. She should wear a corset that has a medium bust height and plenty of room for the bust and shoulder fulness to drop naturally, especially when sitting, and she should confine this part of the figure in a good-fitting brassière. Also, she should avoid yoke lines or contrasting-color trimming lines that tend to cut the figure in two, and, instead, use long, slightly pointed lines to carry the eye down rather than around the figure, extending these lines down the entire skirt length, whenever possible, for they give the appearance of greater height and slimness.

For a short-waisted figure, dresses should be made on a foundation lining that comes well below the normal waist line, and skirts and waists fastened to a belting that is fitted over the hips instead of being drawn tightly around the normal waist. One-piece dresses

on which the belt may be placed low are especially good for short-waisted figures. Placing the waist line where it should be rather than where it has a natural tendency to be, is the solution for one whose waist is short.

12. Long-Waisted Figure.—If a figure is long-waisted, the waist line of the dress should be raised so that it will bring about a well-balanced appearance. Features that the short-waisted figure should avoid can be successfully used by the long-waisted figure. The length of the bodice, if it is worn over the skirt, the height of the waist line of the skirt itself, and the position of the girdle or the belt may be adjusted to produce the effect of a long or a short waist or skirt, as the proportion of the figure requires.

Dresses that are loose around the waist are a good type for the long-waisted figure. Fashion usually decrees that the waist line of a dress that hangs from the shoulder may be placed wherever it is most becoming to the wearer. This is also the best type of dress for one who has a very large, or even a very small, waist measure. If you wear a straight-line dress, it will have vertical lines instead of lines that carry the eye around the body and attract attention to your weak points instead of your good ones.

13. Figure Having a Short Neck.—When determining a becoming neck line for a figure whose neck is short, it is wise to avoid a high, standing collar. One to roll a little high at the back and to slope to a graceful line in front is much better, and it comes as near as is necessary to any style requirement. A low neck line, to be really pretty and correct, should slope lower to the front than to the back; for décolletage, however, the reverse is usually true.

The height of the bust line should always be taken into account in connection with the neck line. If the bust is high, the neck line should be kept as deep as possible in order to give a good length and thus make the neck appear smaller than it is. When square necks are worn, they should be carefully proportioned to the width of the chest and the length of the front. If it seems best to have a very low effect, the opening may be filled in with a dainty vest.

14. Narrow Shoulders.—If the shoulders are narrower than the hips and the figure is not too stout, waists and blouses should be made with long shoulder effects, berthas, and frills, or with plaits and tucks

of a style that will give the impression of width through the shoulders. Trimming near the tops of the sleeves gives a desirable effect also. The skirt should be cut with straight lines or lines that will give length, in order to make the hips appear smaller. Suit coats and flaring overskirts should be long so that attention will not be attracted to the hips.

15. Broad Shoulders.—On the other hand, if the silhouette reveals that the shoulders are too broad in proportion to the hips, dresses, suits, and coats should be planned so that they will fit snugly over the shoulders, and an opportunity to wear full skirts, if one's weight and height permit this, should be sought. Also, the broad-shouldered woman may indulge in full side draperies, and, unless the figure is very short or stout, may wear coats and overblouses that ripple around the hips.

16. Prominent Hips.—Where the hips are high and heavy, skirts that tend to equalize the figure below the hip line should be chosen; also, trimming lines should be carried low, so as to draw the eye of the observer away from the prominent natural lines.

The high-hip figure should avoid short-yoke effects, but this type always looks well in skirts with plaited or draped fulness that comes below the hip line.

17. Prominent Bust.—If the bust is large for the rest of the figure, trim-fitting garments, giving long or plain lines and no unnecessary trimming over the bust, must always be chosen.

18. Prominent Abdomen.—For a prominent abdomen, long-waisted effects or straight dresses with an easy-fitting belt line should be chosen. Pointed vests and side panels are good. In planning garments for such figures, be very careful to have them fit loosely across the front below the waist line.

19. Swayed-Back Figure.—For a person having a swayed back, loose panels or straps, caught only at the neck or shoulder and the waist, and long, bloused, coat effects should be considered. A smooth, graceful appearance in the back is the effect to be attained when clothes for such a person are designed.

20. Prominent Buttocks.—The suggestions given for a swayed-back figure may be followed by a person with prominent buttocks.

The idea, in this case, is to build the back of the garment from the shoulders down so as to give a smooth, straight effect, or to use panels or plaits that extend far enough below the waist line to produce a fairly straight line.

21. Arm Lengths.—The woman with long arms can wear trimmed or double sleeves well, provided their lines do not come at a point where they may create an ugly appearance because of a low, full bust or high hips. The woman with arms shorter than the average should avoid sleeves that are trimmed or contain cross-wise lines, however, no matter what the style may be at the time.

The sleeve must come to just the right point on the arm to be correct. This may be the wrist, a point just a short distance above the wrist, or the point where the curve of the lower arm joins the elbow. Although a sleeve should never come just to the elbow, it may come just below the elbow where the lower muscle terminates or just above the elbow where the curve of the upper arm begins. Also, it may come at the termination of the muscle on the upper arm near the top of the shoulder or just far enough over the top of the shoulder to show the curved turn of the shoulder.

THE SILHOUETTE

ORIGIN AND ADAPTATION

22. Origin of Term.—The way that the term silhouette came into being is particularly significant. During the reign of Louis XV, the extravagance of the French aristocracy was on the verge of running the government into bankruptcy. Etienne de Silhouette was Minister of Finance in France at this time. By every means in his power, he tried to enforce economy, until his name became almost synonymous with the word. When portraits made in outline and filled in with solid black became the rage, they were named after the Minister Silhouette because of the economy of detail that they displayed. So we have come to regard a profile drawing or portrait of a person having its outline filled in with a uniform color as a silhouette. Perfect familiarity with your own silhouette is necessary if you would know with a certainty the lines that your clothes should express in order to be correct for you.

23. Knowing Your Own Silhouette.—When a fashion artist “blocks in” a drawing, the outline, or silhouette, of the figure is sketched in first. Then the outline of the costume is drawn; next, the waist line and the neck line are usually placed. All this is done before the details of the costume are even indicated. When the artist is sure that the proportions are all correct and that the outline, or silhouette, is interesting and graceful, the foundation lines showing the human figure beneath the dress are erased, and the work of breaking the costume up into pleasing proportions is begun. The design is gradually brought out, and finally the texture and color notes of the material and the form of trimming desired are added.

As an artist studies the foundation lines of a drawing, so should you study your own silhouette. Few people have such absolutely correct proportions that they can afford to miss becoming familiar with themselves by studying their silhouettes in this way.

MAKING AND STUDYING SILHOUETTES

24. Kinds of Silhouettes.—Several methods of producing silhouettes by means of a kodak, which give very satisfactory results, are here explained. Study these and then select the one that your facilities will permit you to adopt.

25. When possible, plan to make several views in different costumes, including hats, so that you may compare them all, obtaining in this way an idea of what outfit is best for you in line. In taking the side view, have the arms down close to the body. For the three-quarter view, have the arm that is farther away from the kodak close to the body, and the other one away from the body so as to obtain a true line along the side of the body. In the front view, have both arms away from the body, endeavoring to obtain as natural and as graceful a pose as possible.

26. *Flash-light silhouettes* are undoubtedly the simplest and most satisfactory kind to make. To make flash-light silhouettes, have the model stand about 2 feet in front of a sheet or a large piece of muslin tacked in a doorway between two rooms. Then, with the kodak placed in front of the model so that it is stationary, extinguish the lights in both rooms, open the kodak shutter, and set the flash off about 5 feet *behind* the sheet. Then close the kodak shutter

immediately. A print of the developed negative should show a true black outline of the person against a plain white background.

27. *Electric-light silhouettes* may be taken with very good results. For such pictures, hang a sheet in a doorway and, with the model standing 1 foot in front of it, place a high-power electric light back of the sheet at a distance that will give an even distribution of light. With the model posing in front of the sheet, as desired, take a time picture of from 5 to 15 seconds, depending on the power of light used.

28. *Daylight silhouettes* that show splendid results can be produced with very little effort. For such silhouettes, have the model stand in front of a window, preferably a full-length one or one with a window seat on which the model can stand. If such windows are not available, a window of the usual size can be used by running a piece of white material from the window sill to the floor about 3 feet from the window. This will produce a white background of sufficient height for the entire figure. With the kodak on a solid support, take a very short time exposure.

29. *Inked-in silhouettes* are those produced by inking in the entire figure in a kodak picture taken in the usual way. By this method, the figure can be made a solid black and all detail eliminated.

30. Observations of Your Silhouette.—After making your silhouettes by whatever method you desire, study the results very carefully. Undoubtedly, you will see at once where errors occur and corrections should be made. In fact, this is one of the best ways to acquire the habit of looking for proportion and pleasing outline in every fashion you observe, especially if you have any thought about selecting it for yourself.

Points to observe in studying silhouette pictures are as follows:

1. *The corset line.* Where the corset ends should, of course, never be evident. If you detect a corset line, you may know that the corset is too high above the waist or too short below it. Does it push up the bust and give the shoulders a crowded appearance? Is it far enough down on the figure? Is it long enough below the hip line in the back to give a round, even line? When you stand up, do you need to pull your corset down in front? Is your brassière right in line? Does it give an even line, so as not to appear too tight or irregular?

If you find that your corset is too high above the waist, you may know that you should have one that is shorter above the waist and that has a waist measure from 1 to 3 inches larger than the one you are wearing. A corset of this size will allow the flesh to drop naturally into the corset and will tend to make the figure appear smaller. Then, not only will it appear more comfortable, but it will actually be more comfortable.

Improper lacing will cause the corset to appear too high on the figure. Readjustment of the lacers and an extra pair of hose supporters will help to correct its position.

If the corset is too short and allows flesh at the back to bulge out, a corset with a sufficiently long skirt portion should be procured.

If the corset needs pulling down in front when you stand up, you may know that the bones in front are too long. To remedy this error, pull them out at the top, cut off the necessary amount, and fasten adhesive tape over the cut ends to keep them from being sharp. Then push them back in place and whip the openings together where the bones were pulled out.

If your brassière is too tight, it will make you appear larger than if it is comfortably fitted, because when it is tight it gives a bulgy appearance. A brassière shaped to a point where the shoulder straps come, is best for a round plump figure, as it helps to hold in place the fat around the arms and so makes them appear smaller.

2. *The waist line.* The location of the waist line should be such that it balances well with the length of the skirt. Also, the waist line should not appear too small for the size of the hips and the bust.

3. *The sleeve length.* It is very important that the sleeve comes to the correct point on the arm. For instance, if the bust is very large, the sleeve line should be of a length that will not accentuate the bust. If the hips are unusually large in proportion to the rest of the figure, the sleeve should be long enough not to end or break in line with the hips.

4. *The hem line.* It is very important that the hem line be becoming to your size and type of figure.

5. *The general appearance.* The figure should not appear too heavy, as though overburdened by the dress. It should correspond with the fashion silhouette in vogue as nearly as the type of figure will permit. To obtain lines in her silhouette that are right for her

type and entirely becoming to her should be the aim of every woman in the selection of her clothes.

31. Characteristics of Good Silhouettes.—Every few seasons, Fashion dictates an entirely new silhouette, so it is important to study the changes as they are introduced in order to advance with them. But never should you lose sight of the fact that the lines of the silhouette should always be in proportion and that they should always be characterized by grace. As we look back over the costumes of



other times, we realize that the most beautiful ones are those having the best proportions and possessing grace of line not only in their trimmings and draperies, but in their general contour or silhouette.

Have you ever stopped to think how clear an impression the silhouettes of persons you pass on the street in the course of a day, leave on your mind? Did you ever walk behind a woman whose hat drooped, whose shoulders drooped, whose skirt sagged, and whose heels were run over? Is it not her dejected silhouette that you remember? Or again, have you not seen a woman from such a distance that you could hardly distinguish a single detail of her costume, and yet you knew from her silhouette that she was smartly garbed? This is the effect for which we are all working, and experience teaches us that if the outlines of our garments are not attractive, no amount of elaboration will ever redeem them.

LINE IN DRESS

32. Necessity for Becomingness.—To accomplish an appropriate and chic silhouette is a great deal, but it is not enough, for the lines that are within the outline of the dress are equally important. The silhouette, as seen in a blocked-in form, may be perfectly suited to the figure, that is, the waist line may be correctly placed, the skirt length may be exactly right, sleeves appropriate and becoming, but the lines of construction and trimming may be entirely wrong for the figure.

33. Securing Becoming Lines.—By means of seams, closings, and trimmings, length of line can be emphasized or diminished, depending on the effect desired. The up-and-down line carries the eye up and down and creates an illusion of length; the diagonal line has much the same effect, but in a less obvious manner, so that either of these should be emphasized for the stout figure. The use of plaits is one method of stressing the lengthwise line, while the use of the full-length closing of a coat dress is an example of the manner in which a diagonal line, as applied to a detail of construction, may give a desirable impression of length.

Crosswise lines break length, making emphasis of these desirable for the tall and very slender type. Crosswise tucks, a bolero, yokes, and the emphasis of crosswise seams as well as a noticeable waist-line finish, are features that shorten the figure and lessen any tendency toward length.

A desired impression of length or width may also be given by the use of crosswise or lengthwise lines of applied trimming, such as embroidery, lace, or braid, as well as by constructive details. Any one of these features may make no appreciable change in the silhouette, but may, by their intelligent use, mean the becomingness or unbecomingness of the finished gown.

COLOR, ITS THEORY AND APPLICATION

IMPORTANCE OF KNOWING COLOR

1. Delights of Color Harmonies.—Color is to the eye what a varied and appetizing diet is to the palate, dispelling in its infinite variety all possibilities of monotony. Color makes possible individuality in dress, and a wise selection of it brings about a delightful becomingness such as cannot be achieved by any other means.

To hear a child tediously picking out the first tunes on a musical instrument is sometimes irritating unless, of course, we hear in our imagination, as many mothers do, the exquisite music that this tedious practice will some day produce.

And so it is with the study of color. The first rules of the color spectrum, the primary colors, etc., are tedious in themselves, but as a knowledge of their correct use is gained and we run down in our mind's eye the scale of colors and all the graduations from hues to tones and tints, exquisite color music is instantly possible. It is then that we lose all sense of tediousness in our dexterity of use. We play on the keyboard and produce color harmonies that, in our first study, seemed quite impossible.

The theory of color well understood thus brings about many enjoyable possibilities. A thorough knowledge of color rules makes wrong color combinations almost impossible, for an incorrect use of color is as instantly evident to a trained eye as a false note on a piano or a violin would be to an accomplished musician.

2. Designers and artists play with colors for inspiration, and when they have passed the days of preparation and know how to produce exquisite harmonies, success is assured. And so may every person find success, not only in combining colors for dress but in using them for home decoration. Then, color in art and in

nature will seem a thousandfold more beautiful, and all this will be obtained through a right knowledge and the application of color theory and principles.

3. Value of a Study of Color.—Color is a fascinating subject, one with infinite possibilities and many tragedies. It is regarded of vast importance by every artistic person; it figures largely in the display windows of every successful dry goods store; and its application to every phase of life is dwelt upon by magazines, books, and all persons who understand its principles. While it is probably true that only those directly connected with the production and disposition of articles involving color need have a technical mastery of this subject, yet knowing the principles and laws that govern it will aid every one to a better appreciation of its value and use.

To certain persons, color expresses emotions, both physical and mental, a fact that may be proved by looking to nature and noting the changes of color brought about by the changing seasons. Thus, the green of spring denotes freshness and childhood; the colors of summer are symbols of vigorous youth; the somber hues of autumn portray the richness and beauty of a successful maturity; and winter's bleakness, with its brown-gray trees, gray skies, and cold whiteness, typifies age.

4. Acquiring a Color Sense.—The first requisite in acquiring an accurate color sense is to study the laws and principles governing harmonious combinations that have been formulated by persons who have made a special study of this subject. By practicing this method, a person with so-called "good taste" for color may develop a fine, accurate sense of color and color combinations. Then by association, that is, by becoming familiar with the various color combinations from observation, one will be able to tell beforehand what the general color effects will be. This knowledge is generally obtained by observing and associating with objects whose chief beauty lies in their coloring.

The importance of following both of these methods in order to obtain an understanding of color cannot be overestimated. The theory of color must be learned first, for without a technical knowledge of the theory and principles of color and color combinations, the designer will be limited to the copying of certain pleasing color effects that may be observed in commerce, art, or nature.

5. But even though one makes a study of the laws and principles of color, much skill in the making of successful color combinations in garments will be gained by intelligent observation. When one thinks of a costume that is to be made, one usually associates the color of the fabrics with an effect that has been attractive. Thus, a frock is often built up very successfully on the same colors that appear in a flower or on a bird, but such a guide cannot be followed indiscriminately because the proportions are different. Sir Joshua Reynolds, the great artist and teacher of art, said: "The true artist must supplement the works of Nature, aiming to bring forward her beauties and throw into the background her defects.

6. **Importance of Color in Dress.**—A usable knowledge of color is essential to the woman who desires to be well-dressed, or to the person whose aim is to plan garments for others, for the very principles of good dress-design include color, line, and fabric. Although these features of dress are so closely related that they cannot be separated if a person desires to dress becomingly and in good taste, color supersedes the other two in importance. This is easily demonstrated by the fact that manufacturers and shopkeepers often find that a certain design may be very successful in one color and an absolute failure in another. Also, it is a recognized fact among manufacturers and salespeople that color is what first attracts a customer's attention, particularly in wearing apparel. In almost every case, the color of a gown or suit is decided before the kind or quantity of fabric is considered.

7. The useful application of the theory of color has not kept pace with many of the other branches of art and industry. This is not because its study has not been constantly and successfully followed by scientists, but because those of their investigations which have been made usable for the trained workman are looked upon as being of doubtful value for general purposes.

It is a common idea that the ability of so combining colors as to produce artistic results is less a question of science than of a certain inborn taste, and that unless a person possesses this peculiar gift it is of little use to attempt any color combinations. That certain persons have a decided taste for color is beyond question. Similar cases are found in the field of music, where certain individuals have a most pronounced gift for placing chords

and memorizing melodies. But a lack of this so-called "natural" or "inborn" taste in either field will not prevent an otherwise normally developed person from gaining good results with color if color principles are carefully studied and applied. Once the theory and principles of color are fixed in mind, the combining of colors to bring out the best effects in dress can be done with confidence, and this is work that grows more fascinating the more deeply a person enters into it.

COLOR THEORY

CLASSIFICATION OF COLORS

8. Color is the appearance of an object, regardless of its form, presented to the eye by the action of light rays on the retina. While color is divided into classes, there are no fixed or arbitrary rules for the classification used. The only reason for any classification is to give the worker in colors a basis on which to proceed when using colored materials and when harmonizing them. For the practical worker, any classification adopted must be from the standpoint of actual coloring matter, that is, dyes applied to material, and not from the standpoint of optics, colored lights, etc., which is purely scientific.

9. **The Spectrum.**—The colors, violet, indigo, blue, green, yellow, orange, and red, which are known as the *spectrum*, are generally used as a foundation of color study, for they represent the colors found in a ray of light. The spectrum colors may be seen in the rainbow or they may be produced by placing a prism in a dark room and allowing a single ray of light to strike it, the prism breaking up the white light into these spectrum colors.

In considering the spectrum, we do not regard the seven colors as separate, but rather as blending one into the other and producing different hues, as shown in Fig. 1. You will note that between each of the main colors of the spectrum, there are several colors similar to those between which they are situated, for they are made up of these two colors in varying parts. In theory, these colors are named according to the colors of which they are made up. For instance, the color midway between red and orange is called red-orange; the one between red and red-

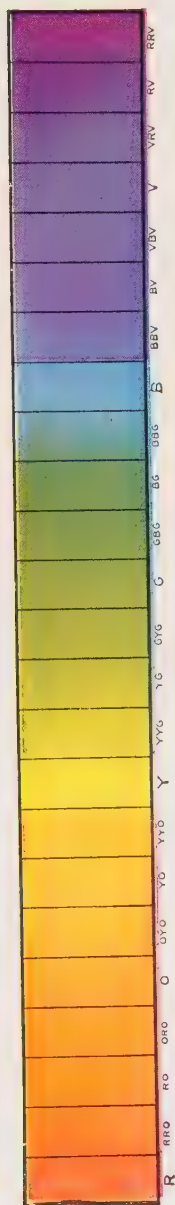
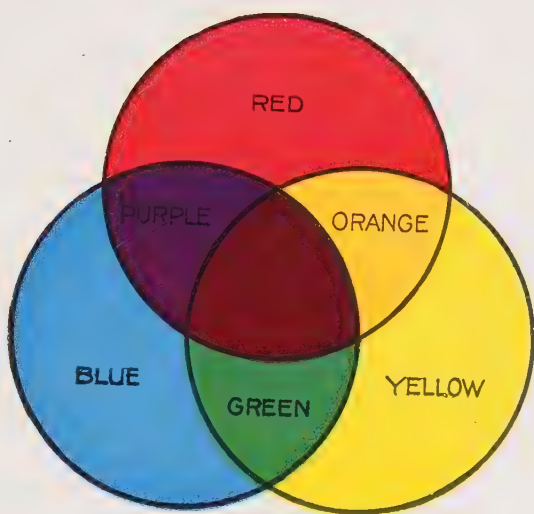


FIG. 1

LD 2



L D 2

FIG. 2

orange is called red-red-orange; and the one between red-orange and orange is called orange-red-orange. In the illustration, these names are indicated merely by the first letter of each, RRO referring to red-red-orange, etc.

10. To make clear the manner in which all the spectrum colors blend, think of the scale shown in Fig. 1, as though you had it cut out and were holding it up in your hand as a circle. This will bring red and red-red-violet together, completing the blending of all of the colors of the spectrum.

The name indigo is not included in this table because it is not needed in practical work in color. In the spectrum scale, it is between blue and blue-violet.

11. Primary Colors.—Conclusions as to what are the primary colors of the spectrum have been repeatedly altered with the progress of scientific investigations. Sir Isaac Newton named seven colors in the spectrum and called the entire seven colors primaries. Later, Sir David Brewster performed experiments from which he concluded that red, yellow, and blue were the primaries. Then Professor Maxwell announced that the primaries are red, green, and blue.

Most of these ideas of the primary colors refer to colored lights. As applied to colored pigments, or dyes, with which the person dealing with the harmony of dress is chiefly concerned, the primary colors are considered to be *red*, *yellow*, and *blue*, because dyes of these three colors in combinations of various proportions will produce every other color of the spectrum, as shown in Fig. 2.

12. Combinations of Primary Colors.—In working with the three primary colors, red, yellow, and blue, the other colors that are formed by combining them are known as secondary, tertiary, and color grays.

13. Secondary colors are those produced by combining or mixing two primary colors. They are *orange* (composed of red and yellow), *green* (composed of yellow and blue), and *violet* (composed of blue and red). Fig. 2 shows very clearly the manner in which secondary colors are formed, thus illustrating circles of the three primary colors arranged to overlap each other. Orange results where red and yellow are combined, green where yellow and blue

are combined, and violet, or purple, as it is sometimes called commercially, where blue and red are combined.

Fig. 3 gives another illustration of the forming of the secondary colors and, likewise, shows the manner in which the tertiaries and color grays are formed.

14. Tertiary colors are those produced by combining or mixing secondary colors. The tertiary colors are *citrine*, composed of orange and green, *olive*, composed of green and violet, and *russet*, composed of violet and orange.

15. Color grays are produced by the mixing of two tertiary colors. The name *color gray* is used to distinguish a color from *neutral gray*, which is a mixture of black and white. No individual color names are assigned to these color grays because no two attempts at a certain gray ever result the same, due to the varying of each tertiary that may be used in their mixture.

Examples of the color grays that result when the tertiaries are mixed are shown in the bottom section of Fig. 3. Thus, the tertiaries, citrine and olive, combine to form a dark tan tinged with green; the tertiaries citrine and russet, to form a warm brown; and the tertiaries russet and olive, to produce a warm tan. While each of these three results is undoubtedly a color, yet each is referred to as a color gray and in the trade could even be called grayed or subdued colors. Additional color grays will result from the mixture of various colors. In this way it is possible to obtain a variety of colors known under different names; as, for instance, taupe, nickel gray, cocoa, and beige.

PROPERTIES OF COLOR

16. In order to classify colors properly and to be able to give correct information concerning them, it is necessary to be familiar with the properties of colors. The following terms are those generally used to discuss color, when color theory is being considered, and as many of them are often used incorrectly it is well to note carefully their proper meaning.

17. Hue is that property of a color which characterizes it as a color instead of a black-and-white value. If to a certain color is added a small amount of another color, as, for instance, when a little yellow is added to red, there results what is known as a *change*

THE PRIMARY COLORS



RED



YELLOW



BLUE

THE SECONDARY COLORS



RED

+

combined with



YELLOW

=

produces



ORANGE



YELLOW

+

combined with



BLUE

=

produces



GREEN



BLUE

+

combined with



RED

=

produces



VIOLET

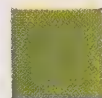
THE TERTIARY COLORS



ORANGE

+

combined with



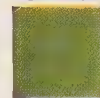
GREEN

=

produces



CITRINE



GREEN

+

combined with



VIOLET

=

produces



OLIVE



VIOLET

+

combined with



ORANGE

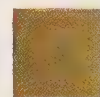
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produces



RUSSET

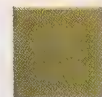
THE COLOR GRAYS



CITRINE

+

combined with



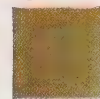
OLIVE

=

produces



GRAY



CITRINE

+

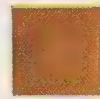
combined with



RUSSET

=

produces



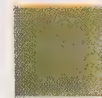
GRAY



RUSSET

+

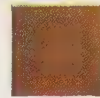
combined with



OLIVE

=

produces



GRAY

of *hue*. A clear idea of hue is valuable in color selection, as it aids in avoiding materials containing colors that are not desirable for certain complexions. For example, a clear gray green might be becoming to some complexions, whereas, if the hue of the green were changed to that of a gold green, it could not be worn except at a sacrifice of becomingness.

18. Value is that property of a color which distinguishes it from certain variations of the hue of that color, in the respect of its approaching or receding from black. In other words, it is that property which denotes the amount of dark or light, as expressed by a color. For instance, if black is added to a certain color, the color is made darker; if white is added, the color is made lighter. In both cases, there is produced what is known as a *change of value*.

19. Color values are commonly expressed as *tones*, *tints*, or *shades*, but these terms, although used by the trade, do not receive recognition in color theory. *Tone* is another term for value, while *tint* refers to light values or tones of a color, and *shade* refers to dark values or tones of a color. In many instances, the term shade receives an even broader meaning and is incorrectly used to indicate a hue or a light value.

It is well to keep these terms in mind so that the descriptions of new colors, as used by the trade or by fashion writers, may not prove confusing.

20. Intensity is that property of a color which represents the purity or the strength of the color. For example, color is at its full intensity when it is made as brilliant as possible, and it loses intensity as it approaches neutral gray.

21. Other Characteristics of Colors.—A **warm color** is one in which there is a predominance of yellow or red, as orange or yellow-orange.

A **cold color** is one in which there is a predominance of blue, as blue, blue-violet, or blue-green.

A **silent** or **retiring color** is one that is inconspicuous. It may be a very dark color or one in which there is a lack of warmth. Examples of such colors are seal brown, bottle green, plum, gray, and grayed tan.

Pastel is the name applied to the very lightest and most delicate values of colors, this name being taken from the fact that the colors contain so much white that they are chalky in appearance, pastels being simply colored chalks. Many sheer fabrics, such as chiffon, Georgette, and organdie, come in the pastel colors.

COMPLEMENTARY COLORS

22. Complementary colors are those which, by their union, will theoretically produce white or gray. This, of course, can be done with colored light rays, but with pigments it is possible to produce only a neutral gray. Thus, each secondary color becomes the complementary of the primary color that is not used in its own make-up, for by mixing any secondary color with its opposite primary all spectrum colors are employed.

23. A good idea of the complementary colors may be formed on referring to Fig. 4. This illustration does not show all the complementary colors, but enough to indicate how such colors are determined.

In the first row, green is the complementary of red, because green, being made up of yellow and blue, represents the complement, or remainder, of the three colors that make up the primaries.

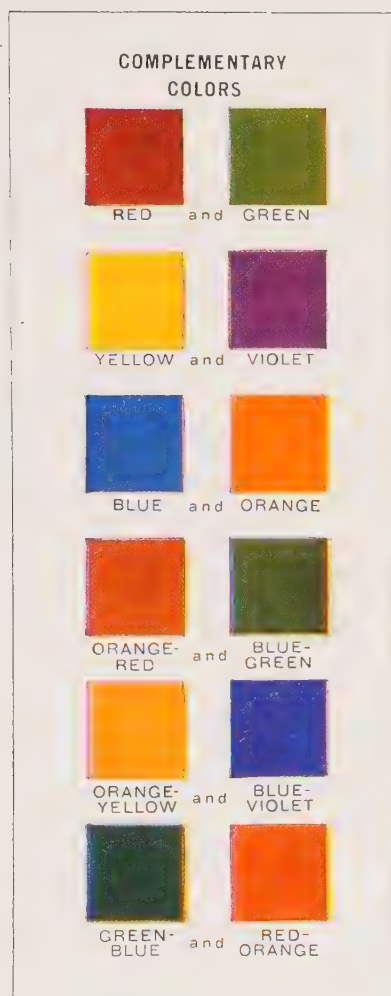
In the second row, yellow is the complementary of violet, because violet, being made up of red and blue, represents the remainder of the three colors that make up the primary colors.

In the third row, orange is the complementary of blue, because orange, being made up of red and yellow, represents the remainder of the three colors that make up the primary colors.

In the fourth row, orange-red is the complementary of blue-green, because the red in the first color is tinged with orange, which is the complementary of the modifying hue—blue—in the second color.

In the fifth row, orange-yellow is the complementary of blue-violet, because the yellow in the first color is tinged with orange, the complementary of the modifying hue—blue—in the second color.

In the sixth row, green-blue is the complementary of red-orange, because the blue in the first color is tinged with green, which is the complementary of the modifying hue—red—in the second color.



SIMULTANEOUS CONTRAST

24. The subject of **simultaneous contrast**, which is the effect of one color on another or on a neutral when they are used in combination, is an intricate part of color theory and need not be understood in its entirety by one who is studying color chiefly for dress purposes. However, it has a definite bearing on color selection and combination, so it will be to your advantage to observe the effects of various colors on the same person and to note the effect of one color on another in combinations. For instance, you will note, by observation, that some colors seem to bring out sallowness or undesirable colors in the skin, while other colors enhance its appearance. Also, you will observe that colors, when combined, usually seem somewhat changed in appearance, some colors being intensified, some subdued, and others made to appear very crude or ugly by combination with certain colors.

25. Observations on Simultaneous Contrast.—As you observe the effect of one color on another, you will note the following points, which it is well to keep in mind in the planning of color combinations:

1. A light color appears lighter in combination with a dark color or with a dark gray than it does with another light color or with light gray.

2. A dark color appears darker in combination with a light color or with a gray than it does with another dark color or a neutral.

3. A gray combined with a color seems to assume a tinge of the complement of this color; as, for instance, if gray and red are combined (unless only a small amount of red is used), the gray will assume a slight tinge of green, which is the complement of red.

4. In like manner, if contrasting colors are combined, each will appear to assume a tinge of the complement of the other; as, for instance, if blue and red are combined, the blue will apparently assume a slight tinge of green, which is the complement of red, and the red will apparently assume a slight tinge of orange, the complement of blue.

Sometimes, the last two effects cannot be distinguished clearly by an eye untrained in color perception. However, it takes but little color training to observe that one color really does have a

pleasing or an unpleasing effect on another, and a little experimenting will usually result in the better color combination.

You may gain an idea of the effect of simultaneous contrast by studying the effects produced on different colors when brought near black, gray, and white, as illustrated in Fig. 5. As you will observe, black tends to intensify most colors, white makes most of them appear darker, and all appear well on gray though its tendency is to subdue them.

COLOR HARMONIES

26. Colors brought close together, side by side, are said to be in harmony when their combined effect is pleasing to the eye and gives the impression of unity. As a means of suggesting possibilities in color combinations, the various kinds of harmony may be classified as *dominant harmony*, *analogous harmony*, *complementary harmony*, *perfected harmony*, and *contrasted harmony*, the names suggesting the nature of the relationship between the colors in the combination. Each of the harmonies, or combinations, may be explained and illustrated as follows:

27. Dominant harmony, sometimes called *self-color harmony*, is produced by combining different values of the same color.

In combining different values of a color to produce dominant harmony, keep in mind the fact that while any of the values of a given color will harmonize with one another, there is a difference, in that not all values will harmonize equally well. Values that are close together in a scale, as for example silver and fog gray, result in softer effects than those farther apart, which often produce striking contrasts. If you desire to use decidedly different, or widely separated, values of any one color in combination, therefore, combine only a small amount of a dark value with lighter values for the most pleasing effect. An example of this is the combining of very dark brown with very light tan.

28. Analogous harmony is produced by a combination of hues which are close together in the spectrum scale and are, therefore, analogous, or similar, in appearance. Thus, blue green, green, and yellow green, are an example of analogous harmony. When hues are brought together in analogous harmony they should not be used in full intensity, or brilliancy in dress design except in sheer mate-



rial, but rather subdued sufficiently to make the combination soft and pleasing.

29. Complementary harmony is produced by contrasting complementary colors. Here, again, the colors should be reduced in intensity and the values contrasted. It is not essential that more than one value of each complementary be used, but, in every case, the value, or tone, of one complementary should be lighter or darker than the other. Otherwise, the contrast is too bold for dress design.

In combining the complementary colors, blue and orange, both should be subdued in intensity and one of a darker value than the other. Thus, combining a dark tone of French blue or old blue with a dull tone of orange or old gold would be an example of pleasing complementary harmony.

30. Perfected harmony is a combination of analogous and complementary harmony which, if worked out carefully, may prove more interesting than any of the others. To develop perfected harmony, it is necessary to determine the predominating color, or hue, sometimes called the key color, in an analogous scheme and then to combine the complement of this key color with the analogous scheme. For instance, in an analogous scheme consisting of blue green and blue violet, blue is the predominating, or key, color, being a part of each of the colors. The complementary of blue, which is orange, combined with the original analogous scheme, produces perfected harmony.

31. Contrasted harmony is produced by contrasting a color with a neutral—white, black, or gray—or with gold or silver. The harmony produced by associating any of the colors with the neutrals is, in general, one in which few errors can be made, because these combinations, as a rule, strengthen the associated colors by contrast.

32. In addition to these familiar color harmonies, there are some others that now and then come into fashion prominence for a time. One of these is the *triads*, composed of the three primary colors, red, blue, and yellow, or the three secondary colors, orange, green, and purple. These are generally used in grayed intensities and in small amounts as trimmings, or small amounts of two of them are used with a larger amount of the third.

The contrasting of bright and dull tones of the same hue gives a subtle harmony that depends entirely on the texture of the fabric, as when the dull and lustrous sides of a crêpe satin are used together. Here the color difference is apparent rather than actual.

33. There is one school of artists that makes the very startling claim that any two colors can be combined if they are used in the proper proportion on the right texture and are handled with the correct technique. Only one who has had vast experience with colors could feel any degree of assurance in working with them so freely. The more familiar harmonies are safer for the amateur.

COLOR IN DRESS

FACTORS INFLUENCING COLOR CHOICE

34. Color grows increasingly important in everything with which our daily lives are concerned, but in nothing is it so important as in clothes, for they form a background so intimate that the personality of the wearer can hardly be entirely separated from them. In fact, so great is the power of color that a woman's personality may appear to be changed quite decidedly by varying the color of her costume. Some of the brighter or more intense colors that are becoming or even flattering to vivacious personalities, would entirely submerge a more demure type and cause her to lose much of her charm. Youthful personalities can wear colors that must be foregone by the mature types.

In considering color from the standpoint of dress, choice is influenced not only by the personality and age of the wearer, but also by her physical characteristics in regard to size and the coloring of her skin, hair, and eyes. Whereas a large woman should never call attention to her size by wearing bright colors, a small or slender woman can wear them provided her coloring is correct. Again, the blonde, the brunette, and the gray-haired type must choose from different color ranges.

The seasonal or fashion trend in color also is important. Each season new colors are advanced and find varying degrees of popularity, depending largely on their wearability. Of course, everyone wants to wear fashionable colors, but the mere fact that a color is modish should not be the only factor considered in deciding whether

or not it should be adopted by an individual. Usually two or more hues of a color are advanced, so that in a season when blue, for example, is popular, one woman may choose a pure blue, another violet-blue, and still another green-blue, and each, being guided by her own coloring, will find her choice becoming and fashionable.

In addition, colors, by reason of their daintiness, their practicality, or their striking tones, often suggest the uses for which they are most appropriate, some being more suitable for a certain kind of costume than others. The kind of fabric also influences largely the choice of the color, in that very strong colors can be worn more easily in sheer or dull-surfaced materials than in heavy or shiny-surfaced fabrics. The intensity and even the hue of a color in a sheer fabric can be changed a great deal by the simple means of using another color under it. Very often a color that is not particularly becoming in solid effect can be worn in small amounts in a print if the predominant color is becoming.

COLOR NAMES

35. In contrast with theoretical color names, which state definitely the primary colors of which a hue is made, color names as applied to dress usually suggest the nature of a color by associating it with some object. However, the practice you have gained in learning to distinguish the elements that make up the colors that have already been mentioned will aid you in determining comparatively the value, the hue, and the intensity of practically any of the new dress colors that are brought out from time to time. Thus, you will be able to use them intelligently and correctly in combinations and to distinguish their merits as applied to various types of individuals.

36. Sources of Color Names.—To attempt to give all the names applied to colors would be a tremendous undertaking. There seems to be a color for nearly every known thing, be it animal, vegetable, or mineral, but most of them are justifiable, for, as will be observed in nearly every case, each color is named according to something that it resembles or to which it is related. For example, the well-known Nile green is supposed to represent the color of the water in the river Nile; emerald, to represent the color of the emerald; and so on.

Colors, like styles, are influenced considerably by events of various kinds, and new names to meet new conditions are continually putting

in an appearance; as for instance, Alice blue, named for Alice Roosevelt; Harding blue, for Mrs. Harding; also, all the Egyptian colors—coptic, blue lotus, sakkara, mummy brown, Egyptian green, and carnelian—doing honor to the reclaiming of Tutankhamen's tomb.

A close study of all color names that are met will surely prove very interesting, and will, by association with the object or the occasion for which or from which it is named, help to fix them in the mind. However, it is well to bear in mind that all colors are derived from those which form the spectrum.

37. Color Cards.—A thorough knowledge of the various color names that are applied to materials for dress may be gained from the color cards issued from time to time by dealers in such materials, as well as by textile manufacturers and dyers. So many cards have been issued giving different names to the same colors that an attempt at standardizing the various colors has been made by those concerns that have united to form what is officially called The Textile Color Card Association of the United States, Incorporated. Twice yearly this association issues a card containing swatches of all of the colors that are to be promoted in the approaching season. These are issued very early and serve to forecast the colors before actual materials are available.

In addition to the seasonal cards, the Association publishes a standard color card which contains swatches of colors that are, as the name implies, standard, and not subject to seasonal or fleeting fashion appeal, as for example, navy blue, cherry red, and scarlet. Sometimes a color that is very popular is repeated on the seasonal cards two or three successive seasons, and then finds a permanent place in the standard card.

COLOR COMBINATIONS

38. With an understanding of color properties, contrasts, and harmonies as a foundation, training the eye to observe and the memory to retain a clear conception of colors and combinations of colors will develop skill in selecting colors and forming unusual combinations for dress.

39. Sources of Inspiration for Color Combinations.—The ways in which to become familiar with color combinations are numerous, and many are the designer's resources. Nature is ever ready to suggest beautiful combinations of colors, be it in cloud and atmos-

FOR STREET WEAR

COLOR CO

	Navy	Brown	Garnet	Prune	Bottle Green	
COMBINATIONS IN LARGE QUANTITIES	Beige Silver Terra Cotta Delft	Buff Tan Topaz Terra cotta	Fawn Silver Castor Ashes of roses	Nickel Steel Castor Buff	Sage Mist Castor Mahogany	Na Se Ch Te
COMBINATIONS IN SMALL QUANTITIES	Gold American beauty Purple Burnt orange Scarlet Strawberry Emerald Chartreuse	Gold Peacock Burnt orange Mignonette Salmon Apricot Maize	Ruby Raspberry Reseda Gold Regimental blue Maple	Delft blue Raspberry Gold Reseda Topaz Burnt orange	Old Gold Tan Topaz Terra cotta Garnet Electric	Bu Mi De Ge Sa Ap
COMBINATIONS FOR TRIMMING	Fawn Mahogany Castor	Sage green Buff Cherry	Dark cardinal Beaver Strawberry	Orchid Amethyst Copenhagen	Mignonette Lemon Burnt orange	Bl Le
	Magenta Cornflower Mignonette	Mahogany Terra cotta Peacock in small quanti- ties	Wild rose Raspberry Mignonette	Egg plant Gold (metallic)	Wild rose Raspberry Claret	Sal El Ch s t
	Wild rose Raspberry Old China	Gold Old gold Old China	Ashes of roses Sage Delft	Écru Beaver Fawn	Topaz Sage Touch of cherry	Sal Ra Cl
	Violet Purple Pansy Fuchsia in small quanti- ties	Raspberry Delft blue Reseda	Copenhagen Silver Champagne	Ashes of roses Heliotrope	Orange Burnt orange Golden brown or Antique gold	Te Ma Ol s t

ONS FOR EVENING WEAR

Turquoise	Maize	Ocean Green	Salmon	Silver	Orchid
Leghorn Honey Champagne Gray Apricot Orchid .	Pearl gray Champagne Orchid Ocean green Blossom	Pearl gray Champagne Chamois Turquoise Lavender Lemon	Champagne Pearl gray Light blue 6 Apricot Coral Mignonette	Delft Orchid Pink 3 Ocean Salmon Wild rose	Silver Champagne Mist Maple Saxe blue Pink 3
Spring green Violet Golden rod Carmine Geranium Cherry	Orange Salmon pink Amethyst Cornflower Strawberry Cherry	Golden rod Amethyst Coral Geranium Cherry Brown, if trans- parent	Strawberry Beaver Old China Spring green Amethyst Chartreuse	Emerald Coral Magenta Pansy Sapphire Burnt orange	Violet Magenta Turquoise Salmon Raspberry Cherry
Silver Gold Cream	Golden rod Orange Golden brown or Antique gold	Silver Gold Black	Silver Gold Black	Geranium Scarlet Cardinal Ocean green	Apricot Turquoise Ocean green
Pink 1 Pink 3 Lavender	Coral Sunset Iris	Lemon Orange Burnt orange	Maize Leghorn Geranium	Vestal Mermaid Iris	Ashes of roses Chartreuse
Apricot Salmon Ocean green	Honey Coral Ocean green	Turquoise Lavender Maize	Mignonette Reseda Chartreuse	Blossom Laurel Primrose	Saxe blue Electric blue Ocean green
Burnt orange Terra cotta Silver	Turquoise Lavender Ocean Green	Apricot Salmon	Fawn Champagne Castor	Navy 2 Yale Emerald	Golden rod Burnt orange Silver
Golden brown Topaz Maize	Lilac Ashes of roses	Old rose Strawberry	Mist Cornflower	Steel Graphite Mahogany	Ruby Tan

pheric effects, springtime budding, autumn foliage, flowers, minerals, animals, birds, or insects.

Another means of studying color is by visiting museums or exhibitions to observe effects in china, glass, and textiles, including tapestries, rugs, and old embroideries and laces, or the art galleries for the inspiration that may be obtained from old and new prints and from the exhibits of old and new masters in art.

Again, the ballroom, horse shows, and other places where variety and gaiety in dress may be seen to help to give ideas of color, to say nothing of the theater and even the motion-picture playhouses, where old-period gowns and other equally interesting styles and colorings are often portrayed. Inspiration may be had also from the beautiful colors in the shops and show windows. Indeed, many a beautiful gown has been created by designers who, having seen some beautiful creation, were inspired to apply their own knowledge of color, line, and fabric.

40. Forming Color Combinations.—An excellent idea for a beginner in the study of color is to experiment in forming color combinations, grouping various fabrics and trimmings according to combinations suggested by different sources of inspiration. A piece, or scrap, bag usually includes possibilities for this work, and samples of material obtained from the shops may be used to advantage. Water colors can be used instead of materials, if you wish. In using them, you have the advantage of being able to change the hue or the intensity of a color until you find the exact color wanted. The three primary colors are all that are absolutely required for experimenting with water colors, but if more tones are available much mixing is avoided. Fabric paints also are available for the purpose of experimenting with color combinations. They can be varied much like water colors and have the advantage of being used on fabric rather than on paper, the fabric giving more nearly the actual effect.

A color card, such as that previously mentioned, also will prove helpful in the forming of combinations. As an aid in using this card to determine harmonious color combinations, you will find Table I a convenient reference. All the colors mentioned in this table are named according to the standard card.

41. A study of the table will reveal its possibilities. In the top row are listed the standard colors most commonly used for

dresses and wraps. In the second row, a number of other colors, each of which might be used in a large amount in combination with the first color, are given. The third row suggests colors that may be used sparingly, or in smaller amounts, with the garment color. In the last four rows are given suggestions for combining colors for an embroidery or a beaded design, for a trimming effect to be developed in ribbons or fabrics, or for some ornament or other detail that may be selected as trimming.

In every case, the color first suggested to be combined with the garment color is one that may be safely selected by even an amateur in the use of colors, while the other colors suggested, in the order given, require a little more skill than the preceding one to make the combination pleasing. For instance, if a large amount of beige were to be combined with navy, the design would not require so much care in the planning as if delft blue were to be used. Or, in small quantity, gold can be combined to advantage with navy more easily than can emerald green or chartreuse. The same holds true in regard to the embroidery or other trimming suggestions, the first combination of colors being more adaptable than the others.

You will note that the table includes six colors that are used principally for street wear and six, for evening or summer wear. After studying thoughtfully the combinations suggested for these colors, you will have no difficulty in selecting various other colors to use in combination. However, until you feel absolutely confident of your ability to combine colors harmoniously, practice developing rather conservative schemes, for they will give you assurance in forming more unusual and daring color schemes later. Besides, in most cases, the conservative color combination is the more desirable. Of course, the material itself has much to do with the selection of color, a brighter color often being permissible in a soft, sheer fabric such as chiffon, but not in one having a high luster, as satin.

42. Taste in color is largely a matter of civilization and cultivation. The nearer a person approaches the savage, so far as civilization is concerned, the greater is the inclination for brilliant colors; yet it is true that many excellent color effects are attained by savage races. While such striking combinations cannot be generally applied to dress, they are advantageous for certain gar-

ments and the ideas suggested may be successfully employed in subdued tones.

Nature is a good criterion in this regard. It is noteworthy that she uses but comparatively small quantities of the intense or bright colors. Her greens, grays, and browns are enlivened by but small touches of blue, red, orange, and other bright colors. Then, too, any color in nature that is ordinarily considered to be a brilliant color will be found, upon examination, to be grayed. What is ordinarily judged to be a brilliant blue sky is really a grayed blue on account of the particles of dust in the atmosphere; even an apparently bright red poppy will, if studied carefully, reveal considerable blue in its effect, due probably to the peculiar grain or texture of the petals or perhaps to some other cause. Thus, every so-called brilliant color in nature will be found to be grayed or subdued to some extent.

In forming color schemes, therefore, you will do well to be influenced by nature's suggestions and follow her proportions and subdued colorings in so far as they may be applied to dress.

COLOR FOR INDIVIDUALS

43. Attractiveness in dress comes as a result of expressing dress principles correctly. The importance of the place that color occupies is understood when it is realized that often merely a choice in color will make a bad choice in line or fabric less noticeable. Sometimes a fashionable color is especially becoming and is therefore of twofold value. Again, the fashion value of a costume may be its only redeeming feature. But for true art in dress, one must work for a well-balanced assembling of all the essentials.

44. Ability of Color to Enhance Natural Qualities.—How colors can be chosen to bring out the best that is in one is demonstrated by a woman who is extremely artistic and makes exquisite rosebuds and buttonhole bouquets for sale. She says that she always makes her little bouquets so that they will inspire the optic nerve of observers to find color in the face of the wearer.

Holding up one bouquet made of two half-open buds, one a light strawberry pink and the other a bright ocean blue, she said, "You see, if a blue-eyed, pale-cheeked girl comes to buy a bouquet, I put a little pink bud up near her face and a blue one down a little,

so that when the eyes of those who observe her catch the flush of color in the bud, they will look up at the face and find the pretty flush there. Then, the blue one will carry the reflection to the eyes and make them appear a little deeper blue than they would otherwise. The optic nerve, you know, has not had time to lose the pink color nor the blue color that the little bud reflected.

"To a winsome, brown-eyed girl who has color, I give a pretty yellow or topaz bouquet, bright enough to attract the glance of the observer first; then, when the eyes of the girl come into view, they show a beautiful deep brown.

"If my patron has brown eyes and no color, I put a topaz and a pink bud side by side in a bouquet so that the eyes catch both colors at once, and these are reflected in the face of the one who wears the bouquet."

Thus, you can spend hours, happy, delightful hours, studying color, for the more you study color, the more will you want to study and apply your knowledge; and the more you apply your knowledge, the more you will enjoy color, thus making a happy circle. And never again will you be satisfied to say blue or a certain variety of blue is your color. You will know for a certainty whether gray-blue, green-blue, or violet-blue is becoming to you, whether scarlet, garnet, or mahogany is the right tone of red for you, or whether you can wear myrtle, reseda, or bronze-green.

45. Relation of Color to Fabric.—Entirely aside from the pleasure that you will get from the knowledge of color, think what this will mean to your clothes. Think of the beautiful background for your personality that you can produce by knowing just what colors you should employ to bring out your good features and to conceal your bad ones. And when you are thoroughly interested in color, think how fascinating it will be to find just the right fabric with just the right color in it.

Hard-surfaced fabrics seldom have the mellow, rich, deep colorings that are to be found in the soft-finished fabrics. The threads of fabrics are almost alive—practically all of them, as you know, are secured from vegetable or animal growth—and they must be treated tenderly in order to bring out their greatest beauty. Beauty of texture intensifies beauty of coloring to a large extent; so naturally soft-finished fabrics are becoming to the greatest

number of people, especially to women who have lived long enough to appreciate the beautiful and to desire their clothing to be tenderly soft and friendly.

FACTS GOVERNING THE SELECTION OF COLORS

46. The selection of the right color for dress usually results in great satisfaction to everybody concerned. Most persons experience real pleasure or displeasure from different colors, some claiming that certain colors affect their disposition, that is, cause happiness or depression, according to the way in which the individual views them. It cannot be disputed that different colors produce different effects on the mind—that they excite different and varying states of feeling. This undoubtedly accounts for the pleasure and comfort so often experienced in wearing some particular garment. But aside from the mental effect that colors produce, there are certain factors that should influence every woman in the choice of colors for her costume. And the more attention that she gives to these factors and their application, the more successful will be her garments from every standpoint.

47. Individuality Expressed by Color.—Color is and should be made to express individuality. Often it is made to do this only crudely, even offensively, and too often it serves to express but the foolish desire to attract or to be attired in what is considered to be the very latest fashion. Color should charm and delight the observer and fit in most harmoniously with surroundings; it should be an expression of one's best thoughts. Love of color is not to be condemned, for any knowledge of it can be improved by study and practice. Colors should always enhance real beauty of face and form and prove an aid in clarifying and idealizing plain features of face and figure. Too often is color allowed to lessen the effect of real beauty and to accentuate ugliness or plainness of feature.

In selecting color for herself, a woman must always make sure of whether it suits her individuality and not rush headlong after the newest color on the counter simply because it is new. Usually, a sufficient number of colors are brought out each season to suit all types and to meet all demands. Personal coloring depends on health and happiness, as well as on sickness and sadness, so that

a color that is becoming at one time may be found very trying at another.

48. Influence of Skin, Hair, and Eyes.—Besides other factors that have been pointed out, it is as essential to take into consideration the color and the texture of the skin as it is to consider the color of the eyes and the hair.

When the complexion is highly colored, more striking contrasts may be freely used, but care should be taken not to have the contrast too marked, for then the face will appear flushed. Pale, clear complexions require more delicate colors, or those which are not too intense, in order to avoid a decided contrast.

In connection with the complexion, the expression might be considered. One whose expression is animated and alert, can usually wear bright colors successfully, but when one is inclined to seriousness, it is more profitable to wear colors that are of a somewhat subdued nature.

When nature begins to dim the color and brilliancy of the eyes, to fade the complexion, and to turn the hair from its natural color to gray or white, a readjustment of color is advisable. The tone or the hue must be varied; that is, lighter or darker values should almost invariably be selected.

49. Brilliant, hard, cold colors should be avoided by the mature woman; in fact, not every young woman or young girl can afford to wear such tones. For instance, pure blue, red, or yellow as seen in the spectrum, grass green, the popular golf red, and similar colors that are launched forth nearly every season as being "the latest thing" are so strong that they rob the wearer of all the natural color of skin, hair, and eyes, robbing even a young, vigorous girl of her animation and charm. The use of such colors even as trimming is a mistake commonly made by women lacking in colorful skin, hair, and eyes, and not using artificial coloring, such women unquestionably believing that because of their own lack of color it is the correct thing to do.

50. Applying Simultaneous Contrast.—Another point to consider in deciding what colors are most becoming is that, as simultaneous contrast points out, a color not only reflects its own tint on the face of the wearer but also its complement. Therefore, such colors should be chosen that will give a person neither a

faded, unhealthy tinge nor too harsh and florid an appearance, but that will enhance her particular beauty. It is well, also, to remember that surprising changes are brought about in a person's appearance by light showing through colored fabrics, such as those used in gaily colored parasols or transparent hats. Thus, a green parasol or sheer-brim hat makes red hair appear brown; red lips, brown; white skin, green; black gloves, greenish-brown; and a green coat, deeper green. Also, an orange parasol makes a snow-white forehead appear orange colored; rosy cheeks, scarlet; red lips, scarlet; the neck and skin, where the reflected light strikes, orange; yellow gloves, yellow-orange; and a black coat, maroon.

A very ugly combination can be made by putting together two different tones of the same color. In such a case, simultaneous contrast takes place with a disastrous result. This is often what is meant by the saying that one blue kills another, or one red kills another red. So, great care must be exercised, for materials that appear of a certain color in large quantities have a different appearance in a smaller quantity.

51. Effect of Light on Color.—Color in dress materials is differently affected by daylight and artificial light, all colors being lessened or increased in richness, brilliancy, or beauty, by the kind of light in which they are worn. Therefore, in selecting colors, the materials for evening garments should be examined under artificial light and those for day wear in daylight; also, in selecting silent-tone fabrics, the influence that would be exerted by other colors or more brilliant hues should be avoided. For instance, if a very dark blue is desired, it should be taken where it may be observed alone; that is, so that its color will not be detracted from by other colors and just the right idea of its tone and color may be formed. Very often a soft, beautiful color will be killed by a color that is more brilliant.

52. Seasonal Adaptability of Color.—Still another factor to be considered in connection with the selection of color is its seasonal adaptability. Shakespeare's advice to actors to "suit the action to the word" might well be paraphrased in advice to women to "suit the color to the season." Climate and season are closely related to the color and the weight of garments, and they demand considerable thought if a person is to be appropriately and artistically dressed.

It is distressing, unless all is in accord, as in sports attire, to see a woman dressed in red or warm brown on a warm day in June or July. Although beautifully glowing in winter weather, such colors are shunned by the wise dresser in warm weather. Instead, she will wear gowns and hats of blue and its related colors, green and violet, and what are considered to be cool colors, so as not to produce a sense of warmth or heat.

COLORS FOR VARIOUS TYPES OF WOMEN

53. As an aid in the selection of color, Table II, which serves to show which colors may be worn successfully by the recognized types of women, is given. The three principal types are the blonde, the brunette, and the gray, but under each one of them there is enough variation to make numerous other divisions necessary.

To make this table of the most practical use to yourself, study the types given until you find the one to which you belong. Then note what colors you can wear with good effect and what ones you should avoid.

54. This is very complete, but your age, your style quality, your circumstances, your buying ingenuity, or your deft use of cos-



metics, may make it possible for you to slip into a more pronounced type than that of your actual color rating. For example, you may transfer from the "auburn brunette" to the "colorful brunette," from the "gray" to the "pink and white" type, from the "pale brunette" to the "clear brunette," or vice versa.

55. Influence of Grooming on Color.—What colors you can wear depends somewhat on the care you give your person. Carefully groomed women can wear more definite colors than

the less spick-and-span women of the same type; but even when brown is becoming, it cannot be worn in the pronounced tones unless

In the selection of colors for becomingness, the skin is the first consideration. Consider carefully both the color and the texture of your skin and work to have the color of your dresses enhance, harmonize, or subdue, according to the need or opportunity. The color of the hair and eyes comes second in color consideration, while size and age come third.

Rules to Remember:

The dominant color in dress must harmonize first with the color and the texture of skin.

A contrasting or emphasizing color may be used to enhance the coloring of the eyes and the hair.

Large figures require subdued colors.

Youth usually calls for vivacity in color and line.

Age requires dignity and harmony, which can be acquired through a careful selection of colors and correct-fitting garments made in accord with the position and the type of the wearer.

COLORS THAT MAY AND MAY NOT BE

Type of Woman		Black	White	Brown	Yellow
Pink Blonde Fair hair; blue, gray, or brown eyes; white skin, moderate color.	Youthful	Very good for striking effects.	Cream - white, excellent.	Bronze and warm tans, very good. Dark tones, permissible.	Pale yellow or golden hues, good for evening.
	Mature	Good, if neckline has soft collar of either self-material or cream.	Cream-white, very good.	Moderately good in darkest tones for brown-eyed type.	Sometimes becoming in artificial light.
Pale Blonde Fair hair; blue, gray, or brown eyes; white skin with little or no color.	Youthful	May be worn with white or cream collar.	Cream, excellent.	Red-brown, permissible.	Palest yellow for evening, use with striking color contrast.
	Mature	Permissible, if relieved by cream-color collar.	Cream, very good.	Darkest tones with contrasting trimming, permissible.	In rare cases permissible.
Titian Blonde Fair hair, bordering on red; blue, brown, or gray eyes; fair skin, moderate color.	Youthful	Very good, but when used for entire costume rather conspicuous. Sheer black, excellent.	Cream, excellent.	Dark tones and bronze, excellent, if eyes are brown.	A greenish yellow may be used for evening.
	Mature	Very good, if relieved by white or cream color.	Cream, excellent.	Dark tones, good, if eyes are brown.	Permissible, if skin is very clear.
Medium Blonde Light or medium brown hair; blue, brown, or gray eyes; medium complexion, moderate color.	Youthful	Best relieved by cream color.	Cream, very good.	Bronze and medium tan, good.	Palest tones may be worn, if skin is clear.
	Mature	May be worn, but should have collar of cream color in soft fabrics.	Cream, good.	Warm tan, permissible.	Palest tones, permissible.
Olive Blonde Fair or light brown hair; brown, blue, or gray eyes; dark skin, inclined to sallowness.	Youthful	Good, if used with contrasting color.	Deep cream, good.	Very dark tones may be worn.	Brilliant yellow veiled by neutral color in sheer material may be worn.
	Mature	Permissible. Use contrasting trimming and collar of cream.	Deep cream, good.	Very good in darkest tones. Bronze, good as trimming.	Palest tones permissible, if used with brilliant color contrast such as cherry in small quantity.

The becomingness of the colors prescribed in this table has been determined without consideration for animation, bright smiling eyes, and high, natural or artificial color. With these characteristics, a color may often be worn that otherwise would not be permissible. Every individual, therefore, must choose her color to suit her as an individual type, remembering that temperament, position, and requirements are important influences.

Some colors are changed considerably by artificial light, sometimes being made more becoming and sometimes just the opposite. Therefore, consideration should always be given to where and when colors, especially high colors, are to be used.

Bright colors are in good taste for sports and evening wear, provided they are becoming. The modest, quiet person naturally selects soft, inconspicuous colors, while the vivacious, animated person should choose them and let them subtly enhance her charms.

Youthful means under 30 or 35. Mature means over 30 or 35, but with hair of natural color.

WORN BY BLONDE TYPES OF WOMEN

Blue	Green	Gray	Purple	Red	Pink
Excellent. Greenish and are blue, very good; also, medium tones to repeat color of blue eyes.	Pale tones, good in pure color; also, blue-green, both medium and dark.	Pure and blue-gray, very good.	Orchid, good; also, blue-violet. Red-purple may be used in small quantities.	If eyes are brown, soft, brownish red is permissible. Burgundy, good.	Flesh and old rose, excellent. All other tones, good.
Excellent, both dark and medium, especially gray-blue.	Good in reseda and darkest tones.	Medium gray, also light taupe, good.	Orchid and pink-lavender, good.	Burgundy, good.	Excellent in flesh and old-rose tones.
Excellent, both light and dark.	Very pale green, good.	Blue-gray, good; pink-gray, excellent.	Orchid, very good; fuchsia, good for trimming.	Dull red with purplish cast, good.	Flesh, excellent; also, pastel-pink, peach, and old rose.
Excellent in dark and medium tones.	Dark green, moderately good.	Pink-gray, good; blue-gray may be worn.	Lavender with pink cast, good. Do not use vivid tones.	Dull, old red, good in small quantities.	Pastel tones of coral and pure pink, excellent. Avoid harsh tones.
Dark tones, excellent; or medium blue for evening, if eyes are blue. Turquoise, good.	Almond and reseda, excellent. Avoid pale and bright tones, unless complexion is very good.	Blue-gray, good, if skin has color. Stone-gray and taupe, good.	Very delicate orchid, good.	Copper-red and henna, good.	Pastel tones in sheer material, good.
Very good in dark and medium tones. Not green-blue, excellent.	Reseda, good. Avoid pale and bright tones.	Blue-gray, good.	Palest orchid, good. Avoid dark tones.	Brownish red, permissible, if properly used.	Creamy-flesh, very good.
Very good in dark and medium tones. Brilliant turquoise, good for evening wear.	Dark green and reseda, good.	Pink-gray, good; silver-gray, permissible.	Moderately good, if skin is clear.	Dull brick and rust hues, good.	Flesh and peach, excellent.
Very good, especially the dark tones.	Permissible in darkest tones.	Steel-gray, permissible with addition of cream or old rose.	Good in soft pinkish tones.	Burgundy, permissible.	Creamy-flesh, excellent. Yellow pinks, good.
Dark tones, good.	Bottle-green, moderately good.	Very dark taupe may be worn.	Pinkish tones in sheer material may be worn.	Medium raspberry, good for trimming. Avoid other reds.	Creamy-flesh and peach color, good.
Dark tones, good.	Darkest green, permissible.	Warm taupe, moderately good.	Pink-gray, permissible.	Raspberry may be used as trimming. Avoid other reds.	Warm flesh, good, also, dull, soft rose.

COLORS THAT MAY AND MAY NOT BE WORN

Type of Woman		Black	White	Brown	Yellow
Brunette Types		Good.	Cream-white, excellent.	Very good for brown-eyed type. Tan, good.	Very good in pure tones; also, orange is good.
	Youthful				
<i>Clear Brunette</i> Dark or medium brown hair; dark blue, gray, or brown eyes; fair, clear skin, with some color.		Good.	Cream, very good.	Good in darker tones for brown-eyed type.	Soft dull tones good. Avoid decided color.
	Mature				
<i>Pale Brunette</i> Medium, dark brown or black hair; brown, gray, or dark blue eyes; fair or medium skin, little or no color.		Do not use, except with bright color for trimming.	Deep cream, good.	Excellent with brown eyes; warm tan, good.	Good, if not too bright.
	Youthful				
		May be used, but should always have collar of soft cream color.	Deep cream, good.	Very good with brown eyes. Tan, permissible.	Écru, permissible.
	Mature				
<i>Colorful Brunette</i> Medium brown or dark hair; blue, brown, or gray eyes; medium skin, moderate or high color.		Very good.	Deep cream, very good.	Most browns excellent for brown eyes; permissible for other types.	Deep orange-yellow, low, very good.
	Youthful				
		Very good.	Deep cream, very good.	Very good, if eyes are brown.	Permissible for evening.
	Mature				
<i>Auburn Brunette</i> Brown hair, tinged with red; brown, blue, or gray eyes; medium skin, with some color.		Transparent black, good. Heavier black requires cream-color trimming.	Deep cream, good.	All pure browns and tans that blend with hair and eyes, good.	Pale yellow, excellent, if skin is clear.
	Youthful				
		Permissible when softened by cream - color collar.	Deep cream, good.	Darkest tones, very good.	Permissible in sheer fabrics.
	Mature				
<i>Olive Brunette</i> Dark brown or black hair; brown or black eyes; olive skin, with some color.		Permissible, if trimmed with bright color or worn with cream collar.	Deep cream, good.	Mahogany and deepest browns, moderately good.	Écru and deep brilliant tones good.
	Youthful				
		Permissible with cream-color collar.	Deepest cream, good.	Mahogany, permissible.	Brilliant tones veiled with neutral color, often becoming.
	Mature				
<i>Black-Hair Brunette</i> Black hair; dark eyes; clear, olive skin with good color.		Excellent.	Deep cream, good.	Very dark tones, also golden brown, good.	Excellent, especially orange hues and écru.
	Youthful				
		Very good with softened neck line.	Deep cream, good.	Good in golden hues and darkest tones.	Very good in dull tones.
	Mature				
Gray Types <i>Pink and White</i> Prematurely gray hair; blue, gray, or brown eyes; fair, fresh skin.		Avoid, unless face is youthful. May be worn with sheer cream, white, or gray collar.	Excellent.	Permissible in darkest tones for brown-eyed type.	May be worn in sheer fabric for brown-eyed type.
<i>Gray and Gray</i> Gray hair; brown, gray, or blue eyes; medium complexion.		Permissible, if worn with cream collar.	Cream, excellent.		
<i>Brown and Gray</i> Grayish brown hair; brown, blue, or gray eyes; medium skin.		Permissible with cream collar.	Cream, good.	Seal and chestnut, good. Avoid all tans.	

Y BRUNETTE AND GRAY TYPES OF WOMEN

Blue	Green	Gray	Purple	Red	Pink
bright blue, quaise, and adium, good. rk tones od with ight trim- ng.	Dark green, good. Blue-green for blue-eyed type; bronze - green for brown eyes.	Permissible.	Orchid, excellent. Fuchsia, good.	Very good in bright and rust hues.	Good.
good, especially delft r blue-eyed ce.	Very dark tones, good.	Good in medium tones, also, taupe.	Orchid, good. Small amount of fuchsia may be used as trimming.	Dull reds, very good; also, burgundy.	Flesh and dull, medium tones, good.
rk tones, ry good; en - blues ed.	Dark green, excellent. Blue-green for blue eyes and bronze-green for brown eyes.	Warm taupe, permissible.	Dull orchid; also, pink tones of violet	Excellent as trimming. Red tinged with blue, for blue eyes, and with yellow or brown, for brown eyes.	Flesh, dull rose, and peach, good.
rk tones, ry good; ft blue and ll medium e, good for e-eyed type.	Dark green, good; also, reseda.	Gray with decided pink cast, permissible with gray or blue eyes.	Dull, medium orchid, permissible.	Bright red may be used sparingly as trimming.	Flesh and medium rose, very good.
rk blue, excellent; green- e, good.	Very good in dark tones. Bronze - green, excellent with brown eyes.	Light blue-gray and taupe, good.	Avoid all except bluish hues.	Especially good for brown-eyed type, but use sparingly if color is high.	Pure colors, coral, and old rose, good.
rk tones, also een - blue, ry good.	Excellent in dark tones.	Blue-gray as well as warm tones, good.	Lavender with blue cast, permissible.	Use sparingly in brownish hue; avoid pure color.	Flesh, old rose, and pale, clear pink, good.
ry blue and en - blues, ry good.	Bronze-green, excellent; also, medium reseda. Pure green, good if skin is clear.	Good, if skin is clear, especially when trimmed with white or palest pink.	Plum color and palest lavender, permissible.	Dull, brownish red, good, if skin is clear.	Flesh and pale, clear pink, good.
ry blue and edium green- e, good.	Dark bronze-green, good.	Clear gray, good with clear skin.	Pale lavender and orchid, becoming to clear skin.	Dull reds may be used sparingly as trimming.	Creamy-flesh, good.
d in dark- tones.	Bronze-green, permissible.	Taupe may be worn in rare cases.	Pink lavender in sheer fabric or dahlia in small quantities may be used.	Bright tones, also rust and brick-red, excellent.	Dull pink, coral, also coral and tones, very good.
in dark- tones.	Bronze-green, permissible.	Darkest taupe, permissible.	Red-purple may be used in trimming.	Burgundy, good; also, bright reds in small quantities.	Soft, dull pink, also coral and apricot tones, excellent.
nt blue, best. rkest tones, d.	Dark bronze-green, good.	Dark taupe, permissible.	Good, if complexion is clear.	Excellent.	Bright rose, apricot, and creamy flesh, good.
kest tones, d.	Dark green, good.	Darkest taupe may be worn.	Old, dull tones permissible, if skin is very clear.	Very good in small quantities.	Dull coral and old rose, good.
ellent in dark d medium nes. Tur- oise, good.	Good in very dark and very light tones.	Very good, especially pink-gray and blue-gray. Avoid taupe.	Lavender with pink cast, wisteria, and dark tones, good.	Burgundy and soft rose tones, excellent. Avoid bright hues.	Excellent. Avoid harsh pink.
d in dark and edium tones. ft blue, good blue eyes.	Permissible in darkest tones.	Silver-gray, excellent.	Soft pink-lavender, good; also, dark tones.	Deep burgundy, moderately good.	Flesh and old rose, very good.
ll blue, very od; brighter es, good for mming.	Dark tones, moderately good. Avoid gray-green.	Colorful grays brightened by trimming, permissible.	Avoid unless skin is very clear and hair almost white.	Burgundy, permissible.	Creamy-flesh, good. Avoid rose hues.

one is very careful that the hair is brushed to brightness and the face and neck are so thoroughly cared for that there is no suggestion of sallowness to be accentuated by the color worn.

Carelessly groomed women will find navy blue less critical as a color than almost any other, while the perfectly groomed woman makes navy, in a soft fabric, yield her a full 100 per cent. as a compliment to her care and thoughtfulness.

ADVANTAGES OF A COLOR PLAN

56. The wisest plan for every woman, except one of unlimited income, is to decide on a certain color scheme and cling to it no matter what temptation there may be to purchase fabrics or trimmings that will conflict in color with coats, dresses, and hats already on hand.

One of the darker colors, such as navy blue, brown, gray, green, or black, should be the foundation color, the choice being the particular one best suited to coloring, size, and needs. To supplement this color, one or two others may be chosen, which harmonize with the foundation color and at the same time relieve monotony.

57. Color Plans.—Let us say that you have decided on *brown* as your foundation color. In such case, complete your winter street outfit, consisting, as it may, of a coat or a two- or three-piece suit, with hose, shoes, gloves, and a hat of the proper color. Decide on brown for your extra dress, but for the trimming choose one of the other colors that you like to wear but that will harmonize with brown. Green is lovely with brown, as are also the rust shades and all the tones of tan through beige to cocoa.

As warmer weather comes and brown seems wintry and heavy, lighten the effect by using tan for a foundation color, shading into yellow as summer approaches. Green is cool and effective for summer, too, and will look well with your tan accessories.

When there is need for more than one evening dress, it is practical to plan a definite scheme for use under artificial light, having the colors entirely different from those used in the daytime, but, of course, equally becoming.

58. If, instead of brown, you should choose *navy blue* as your foundation color, contrast may be furnished by gray and Copen-

hagen blue or tan and the rust shades, the blue and rust giving place to turquoise and rose for summer or evening wear. The hose worn with navy blue may be in shades of tan, or may be gray or black, depending on the color chosen for second place. Shoes and slippers may be brown, gray, tan, or black, while hats and gloves should harmonize with the other accessories or provide an accent of color contrast. When it is possible to have more than one hat, choose a brighter shade for one than the other so that the dominant mood may be more readily expressed.

59. The silvery-haired woman of fresh pink-and-white color and the perfect blonde will find *gray* a fitting background. If you are of either type and your eyes are blue, choose Copenhagen as a secondary color. With brown eyes, rose will be a wiser selection. Imagine how lovely would be a gray Georgette afternoon frock with slippers and hose of a matching shade and a smart hat of rose or blue. If the figure is short, the hat should match the dress, the colors mentioned being introduced merely as trimming.

The shade of gray chosen will depend on use and becomingness. For service, of course, the darker shades are best. When gray is the foundation color, it is not objectionable to plan an entire dress of navy blue which will harmonize most effectively with the gray of coat, hat, and accessories.

60. There is a certain type of woman, usually of a lively coloring, who finds dark *green* an ideal color, its coldness helping to subdue the brilliancy of hair and skin. The use of tan, especially the beaver shades, is to be advised with green, while for warmer weather *écru*, shading into yellow, is usually becoming. Do not overlook the charm of tan in summer fabrics, as it is most distinctive in sheer weaves as well as in linen and the linen-finished cottons.

61. Many women prefer *black* as the key color in their wardrobes because it is practical, rich, and distinctive, and has the added advantage of being almost always in good style. Because of its appeal on so many points, it is used very generally for street clothes as well as for those of more formal character. Its use is, of course, less limiting than that of any of the colors already mentioned, for it can be worn with practically any color, with the exception of those which nearly approach it. If you care for red and find it becoming, use it with black, or use brilliant green or blue, the orange shades, or deep

yellow, employing these bright colors, of course, sparingly. The softer greens, blues, and rust shades are effective in larger quantities, while a still more subdued effect is achieved by combining gray or tan with black.

Even with black, adhere to a special color scheme in the shades or tints you use with it. If your choice lies with red or green or blue, have such color, or a shade that harmonizes with it, predominate in the trimming.

62. With these suggestions in mind, work out other plans with the aid of Tables I and II, making your selection of color with such care that your appearance at all times may be an example of the quiet elegance that should be the aim of every well-dressed woman. You may feel that strict adherence to such suggestions will result in monotony, but such is not the case. Rather, the use of a single color in this way makes for harmony, and there is no more desirable quality in dress design than this.

COLOR SELECTION FOR SIZE, AGE, AND ENVIRONMENT

63. In the choice of color as well as line, the ideal figure fares best, for color, by its brilliancy or lack of such quality, seems to increase or decrease size. Because of this, it is necessary to observe certain restrictions when the figure is smaller or larger than the average.

64. Colors for the Stout Woman.—There are many rules that will aid the stout woman very greatly and very subtly in producing the illusion of slenderness. First, choose colors that recede from, rather than advance toward, the eye. Hold, in the main, to the quiet colors, such as seal brown, midnight blue, bottle green, dull black, blackberry purple, the grays, and the deep tans. These make outlines less definite, help the observer to lose sight of bulk, and thereby make the size of the figure inconspicuous. Besides, they are always smarter than the more conspicuous colors.

65. Colors for the Slender Woman.—When a woman's measurements are smaller than the average, she may indulge her desire for light, bright colors and shimmering silk, considering becomingness first, of course. As a color becomes more luminous, its tendency to increase size becomes more noticeable, so that white must receive first place in the wardrobe of the slender woman,

with yellow next, then red, and so on down the scale until green and blue are reached. In their most brilliant shades, the latter colors are very conspicuous, but as they approach white they become much less noticeable than the corresponding values of either yellow or red. It is because of this that blue and green are called retiring colors. Considering this, you will realize the necessity for leaning toward the warm, advancing colors, when it is desirable to increase the apparent size of the figure.

66. Adapting Colors to Becomingness.—In selecting colors, remember that it is possible to adapt practically any one to becomingness. If very brilliant colors seem undesirable for the stout figure, they may be dulled sufficiently by the use of a veiling of neutral-colored chiffon or Georgette, while the dark colors are readily made becoming to the slender woman by brilliant trimming so applied as to relieve severity and break up the surface of the garment. Striking color contrasts are attractive on the slender figure.

67. Relation of Color to Age.—In color selection, there is always the necessity of deciding finally about a shade or tint that is in harmony with the years of the woman intending to wear it. Bright colors may be the choice of the young girl provided her type and coloring allow her to wear them, but the brilliant hues must be shunned by the older woman because of their tendency toward accenting lines as well as the slightly faded appearance of skin and eyes that sometimes accompanies the passing of years. It is permissible for the mature type to use brilliant trimming, but even this must be judiciously used, so that her subtle charm will not be overshadowed.

68. Color and Environment.—As the use to which a garment is to be put affects its design, so does this feature affect the color too. A business girl might choose exactly the same design and material for an office dress as would a girl whose chief concern during the day was amusement and sports, but she would not, as a rule, choose the same color. The tailored frock of the girl in an office must serve a utilitarian purpose and so must be of a serviceable color, while the frock intended for sports wear might be of any bright, becoming shade.

The same is true of dress-up clothes. If there is no mode of transportation available but a public conveyance, such as a street car, the color chosen for an afternoon dress should be much less conspicuous than if a motor car is at one's service.

FABRICS AND THEIR ADAPTABILITY

IMPORTANCE OF INTEREST

1. The mere sight of lengths of uncut material has a certain fascination for most of us, and our creative instinct yearns to fashion these fabrics into wearable garments, examples of practicability and beauty. In some persons, this feeling is more intense than in others, but wherever it is present, it should be encouraged. Try to acquire the "knack" of visualizing a finished garment, in silhouette at least, so that just the name of a certain fabric will conjure up a picture of it developed into an ideal gown, wrap, or suit.

Organdie, to practically every woman's mind, means a frilly, youthful frock; batiste suggests the daintiness of baby clothes; and serge calls up a picture of tailored things. Of course, many materials are more difficult to visualize in garment form than these, but there are certain types of designs particularly appropriate for all of the familiar fabrics. This does not mean that it is impossible to adapt a material to a design, but the results are better when one accepts the limits placed by the weave and texture of the cloth.

2. Appreciation of Textiles.—A prominent textile manufacturer said on one occasion, "Women must learn to appreciate textiles in order to use them properly." Further conversation with him showed that he had considerable sentiment regarding the use of fabrics for certain purposes. He felt the personality of fabrics, as it were, and sensed the harmony of certain weaves with the temperaments of their wearers and the rightness of the occasion.

The textile industry is very important, being one of the largest industries in the world. Hundreds and hundreds of people of artistic ability lend their energies toward making beautiful fabrics, and the woman who knows how much skill and effort are put into

the creating of one yard of silk, one yard of wool, or a bit of lace, cannot handle a piece of material without experiencing a certain amount of appreciation and admiration. When she has this feeling, or attitude, toward materials, she will intuitively know how to use them properly.

PROPER SELECTION OF FABRICS

3. Factors Governing Selection.—In the selection of materials for garments, their color, weight, texture, design, and durability must be considered. Then, too, the type and age of the wearer and the emphasis of fashion should not be overlooked, for they have much to do with the choice of materials.



4. Color.—The color of a fabric may be said to control the lines and the purpose of a garment. Take, for instance, a fabric of a shimmery or brilliant hue. This will bring to mind a garment for evening wear, as such colors appear best in artificial light. If the fabric is white, neutral, or of a dark or subdued tone, it may suggest a dress for morn-

ing or afternoon wear.

In using hard-surfaced fabrics, pay particular attention to the color. In such fabrics, the softer the tone, the softer will appear the garment when worn. On the other hand, in materials with an appearance of depth, such as crêpes, satins, and velvets, brighter colors may be used, as these weaves have a tendency to cling to the figure and thus give a softness of line that modifies the hue.

If one desires to express fashion's newest in color, it is often advisable to buy moderate-priced fabrics, especially for evening attire or dressy dresses, and to work for effect rather than for durability. If one adheres to a becoming neutral color in soft, even texture, one may safely buy expensive fabrics and use them again and again.

5. Texture.—The texture of material also is a definitely important factor and bears a close relation to color. For instance, maline is often put into an evening gown for color, and while it would seem that the whole point centers on color, the texture has much to do with it. If it were not sheer, the entire effect would be lost.

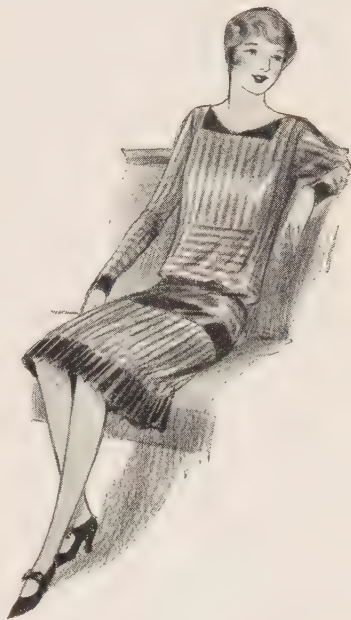
Sometimes broadcloth, sometimes cheviot, sometimes wool crêpe is in vogue. If one buys extreme weaves in any of these fabrics so that they are novel rather than standard, it is very likely that only one year's wearing will be possible, whereas staple fabrics may be used again and again with good results. Cleaning or dyeing and a thorough pressing will make good material look like new. It must, however, be remembered that dyeing tends to make materials limp and lifeless, and to shrink them,, so unless the materials can bear this in a satisfactory way, frequent dyeing is not advantageous.

6. Weight.—The weight of a fabric has much to do with the design chosen. A fluffy, airy fabric, for instance, at once suggests a design for frills and puffs. Such a design, in turn, controls the garment lines, because frills and puffs in no-wise conform to the silhouette of the figure.

7. Design.—For the sake of harmony, always give careful consideration to the design of a fabric. Large-figured materials with prominent patterns demand the greatest attention, because they are possibly the hardest of all materials to develop successfully. A little girl can wear prominent plaids very well, because they are youthful and the lines of her garments are usually straight and simple and not cut up or broken.

The large woman can wear self-colored brocades very successfully, provided the lines of her garment are straight and plain and conform almost exactly to the outline of her figure. But the small woman, the same as the child, should avoid such materials, for she will not appear to the best advantage in them. While it seems that large-figured materials would have a tendency to make small women appear larger, the brocaded figures on a small woman are likely to appear so prominent that the effect is not pleasing.

In pompadour silks, however, the opposite is true. Taffetas with large bouquets of flowers are more attractive for the small woman,



provided they are made in a fluffy fashion or they are puffed in such a way, as in a pannier skirt, as not to appear broken or crushed; yet one should always remember that the heavy brocades, unless of taffeta, should be made up in straight lines, with the design as unbroken as possible.

8. To obtain proper results in using fabrics having designs, always guard against the use of contradictory lines, or those that do not run in the same direction. For instance, a round, square, or pointed yoke in striped fabric should not be combined with belt or sleeve trimming used in an opposite way. Such material can be used harmoniously in one garment, provided great care is taken to balance it correctly. However, if stripes are used crosswise in the yoke, belt, or cuffs, then the remaining stripes of the garment should, in nearly every case, run lengthwise in order to make part of the material appear as trimming and the other as the body of the garment.

Sometimes a pleasing effect may be had in one garment by arranging the stripes so as to be vertical, horizontal, and diagonal, but, as is often seen, the effect is not pleasing, for it is a difficult style to develop successfully and only the most courageous would attempt to construct a garment in this way and expect it to be successful.

9. When plaids and stripes are used together, you will find that it is practically impossible to produce an agreeable effect with them because one detracts from the other, producing a definitely inharmonious result. On the other hand, plain material combines admirably with either stripes or plaids, as it has a tendency to modify and yet give the desired prominence to the stripes or the plaid.

Speaking of plaids and stripes brings to mind a woman of rather large stature who dresses her hair very plainly and wears plaid gingham of vivid colorings in her home. She seems to have an endless number of such dresses, but they are so out of keeping with her surroundings as to jar your "respect for fabrics." Plaids are beautiful. There is really nothing prettier for children than plaid gingham; but they are rarely suitable for a woman whose size will permit of no emphasis.

10. Durability.—In the selection of fabrics, one must consider the frequency of wearing. A chiffon dress will bear only a quarter the wear that a crêpe one will, yet for certain purposes and occa-

sions, chiffon is ideal. Again, one might see a metallic cloth and a satin priced the same—the metallic cloth seeming to be the greater value—but unless wrap, shoes, hose, and even mode of transportation are in accord, the satin or crêpe material is the better selection.

If one can have two evening wraps, or is always sure of keeping out of the weather, a velvet wrap is lovely; otherwise, a cloth one or one of silk is more appropriate.

11. Influence of Size.—Along with the importance of suiting the design to the fabric, there is the necessity of suiting the fabric to the type of figure for which the garment is planned. For instance, crispness of weave, as characterized by organdie and taffeta, is particularly becoming to the *slender figure*.

For the woman of slight proportions, linens will be best in the brighter colors, cut and trimmed to overcome any tendency toward slenderizing. Voile, too, requires careful treatment in making for this type so that crosswise lines receive the proper emphasis.

If a clinging silk is used, a slender person should purchase something with a lustrous weave, such as crêpe satin or velvet, but guard against a color that might have a tendency to make her look "prim."

In the development of woolen fabrics, trimming of braid and tucks will provide the proper break in line for her without taking away from the effect of smart trimness that should characterize tailored styles.

12. It follows that the fabrics that are suited to the slender woman, must be shunned by the *stout woman*. This is of vital importance, for the appearance of a stout woman in organdie or taffeta verges on the ridiculous, and its use is, therefore, much more to be censured than the use of a supple material on the slender type.

In woolens, she can wear all except those having firm, hard-finished weaves, or those with large or definite designs or colors.

If silk is to be purchased, she should consider the closely woven heavy silks. They may cost a little more, but they wear longer; and when one gives thought and time to making a perfect dress, one is happy to have it last as long as it will. Some large women delight in chiffon, Georgette, and lace dresses, but these fabrics must not be used unless a substantial foundation dress is worn under them.

And with regard to foundations, no one needs to use so much care about this feature of dress as the stout woman. It must be

wholly non-transparent. It must fit perfectly. And any dress of lace or sheer material fitted over it must follow the slip silhouette easily but perfectly. Some designers use two and three thicknesses as though they were one, saying the heavier foundation softens the line, weights the fabric, and proves advantageous where grace of line is desired.

Remember that materials with a glossy, brilliant surface, or finish, no matter what the color, are difficult to wear and are not generally becoming, because the sheen and, in some instances, the stiffness tend to make the figure appear larger. Materials of soft finish, on the other hand, make the figure appear smaller. Materials like faille or bengaline, with a definite crosswise grain, are smart and becoming and are best when cut and made crosswise. They hang more limply and, therefore, are more graceful.

For summer wear, good-quality voiles are better than linens, and the crêpe de Chines are better for stout women than the tub silks because they cling, and this clinging quality, after all, is a vital consideration. Swiss, organdie, or ratiné, like taffeta, are too stiff or bulky to give slenderness, so these fabrics must be admired by the stout woman always from a safe distance. All-over lace is permissible if of small design and heavy enough to hang rather than bulge.

The conspicuousness of large-figured fabrics, big stripes, and plaids makes them inappropriate for the stout woman. Instead, she should choose plain fabrics or those with small, all-over designs. Inconspicuous stripes, however, are desirable.

13. Influence of Age.—Aside from all these considerations, fabrics should be selected from the point of view of the wearer's age. Brocades, moiré, and heavily embroidered designs are appropriate for mature, medium-large, or large figures; plain-surface fabrics, plaids, and checks are more suitable for girls and young women; and soft, richly elegant materials usually prove lovely for the elderly person.

Hard-surface materials, such as cheviots and tweeds, are rarely becoming to a mature woman, the softer, smooth-surface materials, such as broadcloth and duvetyn, lending themselves much better to her requirements.

14. Influence of Fashion.—In the selection of materials, fashion must not be overlooked, for each season introduces new fabrics

or revives some that have not been used for a season or two. If a material is chosen that is out of fashion, even though the dress be silhouetted in keeping with the mode of the day, it will immediately be marked as a poor attempt at smartness. So beware and choose your materials just as carefully as your color, observing texture and design with conservative regard for fashion's whims. Watch fashion carefully and then use judgment so as to be safe.

CORRECT USE OF FABRICS

15. Using and Handling Materials.—The proper use of materials is quite as important as the right use of calling cards. One must become familiar with all fabrics and their uses.

Many women make the mistake of thinking that lovely material calls for an elaborate design, when really the opposite is true. Beautiful materials should be made up as simply as possible to allow their own glory to be evidenced, while plain, inexpensive materials often require a little dressing up to make them suitable.

A garment of simple, inexpensive material, well designed, may indicate the appropriate simplicity and taste of the wearer, but take this same garment and trim it with cheap or gaudy lace or trimming and it will appear ordinary. This does not mean that inexpensive materials cannot carry trimming, but that care is necessary in combining trimming and materials that are modest in texture and price. Oftentimes, a piece of percale or calico print can be smartly trimmed with rickrack or novelty braid, whereas it would be spoiled by cheap lace or edging.

Gingham may be made chic and distinctive by means of dainty, crisp, organdie trimming and may be spoiled completely by the use of inappropriate embroidery as decoration.

In handling fabrics, one must learn to tear them wherever possible in order to keep straight grains; to press, steam, or sponge correctly; to handle deftly; and to cut wisely.

Old silks of good quality may often be used as foundations for other dresses. Dresses may be made of wool suits, skirts of out-of-fashion coats, but only, of course, if the material originally was of good quality and has been well taken care of between seasons.

16. Combining Materials.—Avoid using too many kinds of material in one dress; as, for instance, velvet, taffeta, and char-

meuse. Do not use together silk and cotton, or cotton and linen, unless you are positive that the combination is agreeable.

Velvet, because it is silk and because of its sheen, combines well with crêpe, which has practically no sheen and is soft and limp enough to give way entirely to the prominence of the velvet.

When heavy, deep-colored material is used for the body of a dress, and sheerer sleeves are to be used, do not make the mistake of having the sleeve material too thin. For instance, use a fairly heavy quality of Georgette crêpe and not chiffon.

Do not use ribbon for a sash or a collar trimming on a dress that has satin or silk as a trimming, unless you use it cleverly and for a definite purpose. Select material for collars with care. A safe plan is to decide whether the purpose of the collar is to give a light reflection to the face, to soften the neck line, or to serve as a trimming feature. Find your reason; then you will invariably use the correct material.

17. Watch fashions for smart fabric combinations. Observe the garments displayed in the smartest shops. They are usually simpler in design and decoration and carry much less ornamentation than those in the cheaper shops. But the material is of good quality, thus making the point that overtrimmed garments lack beauty in fabric and often their decoration is a camouflage for their cheapness.

If, in buying fabrics, you always remember that those of good quality will last you as long as two dresses, at least, then you will use the necessary care in choosing the color; and in the making you will not cut the fabric into bits so that it can never be satisfactorily reassembled. It is well to remember the old adage, "A good garment half worn out is better than a cheap new one."

Plan always to use fabrics with due regard for their particular purposes. Use them in the right places and glorify their loveliness by means of designs that are wholly appropriate, so that your sewing time will be economized and your dresses give you double wear and satisfaction.

CLOTHES SUITABILITY

RELATION OF COSTUME TO INDIVIDUALS

1. Importance of Individuality in Dress.—The relation of costume to individuals, the way to adapt clothes to one's own individuality, and the value and effect of such adaptation constitute a subject that requires much study, time, and observation, for it involves not only garments and accessories, such as head-dress, footwear, jewelry, etc., but the figure, the motion, the coloring, the occupation and habits, and even the temperament of the wearer.

2. The way in which clothes may be used to express one's individuality is clearly shown by comparing a number of current photographs of prominent women with a group of fashion pictures. The difference will be evident at once. The photographs of the prominent women are pictures of individuals, and in them the individuality of the women stands out prominently. The mannequin in the fashion pictures is merely trying to show a hat or a dress, without any effort to express her own individuality. When you put the picture aside, you remember, perhaps, the hat or the dress but not the individual who wore it.

How many of us look like fashion mannequins when we are dressed up and how many really wear clothes that appear to be especially planned and combined to suit our individual needs and temperament? If we wish to express good taste in dress, we must study ourselves to know our type, or have some qualified person do our dress planning and thinking for us.

3. Influence of Type on Selection.—The word *type*, in the sense in which it is used here, refers to the physical and mental make-up of the individual. While there are no two persons exactly alike, nearly all women may be grouped under certain types according to characteristics, as the youthful, the boyish, the feminine, and

the dignified, although there are types so thoroughly distinctive that they defy classification. For our purposes, however, these four will be considered.

4. The *youthful type* is that woman who, no matter what her actual age, retains her youthful manner and outlook. Instinctively, she selects clothes that emphasize her youthfulness. She will find the bouffant frock in high, light shades, appropriate for formal afternoon and evening wear, while for daytime occasions, she may select for her simple frocks colors that are brighter and fabrics more definitely patterned than can the less vivid type.

5. Because of her participation in business and sports, the modern woman, particularly if she is the *boyish type*, needs a simplicity in the clothes she wears that is best expressed by the type of garments we recognize as boyish. She finds severity becoming and may emphasize it by fabric and design. Simplicity is usually outstanding, and while in some cases, as in evening gowns, the fabric may be elaborate, the style should be in keeping with the features, for even the formal frock may be tailored in effect. It is not always the case that this type is definitely boyish, but, when desirable, emphasis may be laid on this characteristic and a tendency in this direction stressed, particularly when severity of line is modish.

6. Sheer, soft fabrics, in pastel shades and discreetly ruffled, are particularly appropriate for the *feminine type*, this idea being modified for daytime outfits but accentuated for evening. While this type finds the ultra-feminine appealing, she must frequently restrain her liking when more severe styles are smart, for over-elaboration is not in good taste. With a knowledge of the boundary between good taste and bad, she need consider few other details, for to be truly feminine is to be truly charming.

7. A woman of the *dignified type* must take care not to over-emphasize dignity to the exclusion of what should be dominant during youth. She it is who looks well in the draped gown and the darker, more subdued colors. Her daytime dresses should lean toward simplicity, her evening gowns, toward the distinctive effects that rich fabrics, beautifully handled, can give. During youth, quaintness in a combination of youthfulness and dignity is suitable,

but as she advances in years, she may make the most of her leaning toward dignity in dress.

8. So, in studying fashion illustrations for a new frock or a new suit, associate the garment in its entirety with your individual type. Do not, as do some thoughtless women of the mature, severe type, see a gown of fluffy, youthful design on an exquisitely pretty model, a girl who is the very acme of femininity, and then choose that particular gown because it is so very pretty on this unusually pretty girl.

On the other hand, do not choose styles that are too old for you. But if you are forty, do make a vow that you will not wear fashions that are appropriate for the girl of eighteen. Remember that in wearing clothes that are too youthful for you, you lose your background and you have nothing to aid you in concealing the age that your face and figure evidence.

9. Acquiring Style Sense.—In selecting or buying anything, ask yourself this question, "Does it harmonize with my coloring, my features, my figure, and my age, and with the other things I shall wear?" Whether it is a hat, a gown, a coat, shoes, or a purse, consider these points honestly, for it is by complete harmony in every detail that good taste is expressed.

Consider a woman whose best feature is her eyes. She may find a number of colors becoming, but she will choose the color that brings out the color or enhances the beauty of her eyes, in this way emphasizing her own individual charm to its best advantage. Coloring of hair and skin may be brought out in the same way. Emphasis of one's best points in clothes selection is the true expression of clothes suitability, while the blending of individual becomingness in its true sense with the smart and chic should be the ultimate goal of the woman who wishes to be well-dressed. The ability to accomplish this is interpreted as "style sense," truly a sixth sense to be acquired through observation, study, and continual alertness.

VALUE OF INTEREST IN CLOTHES

10. Giving Pleasure Through Costume.—Costumes have a direct purpose, to contribute to the charm of the wearer and to the grace of the occasion. Frocks should please one's friends as well as oneself, and the woman who wishes to express good taste in dress

should vary her costumes as much as her purse and good judgment will allow in order to avoid any possible sense of monotony.

11. The Child's Interest.—When you lose interest in pleasing people, you lose the greatest incentive for making yourself attractive. The desire to be attractive is not peculiar to any age or condition of womanhood, for it is already well developed in the little girl going to school in the kindergarten or the primary grade. It is her especial delight to wear her very best dress and prettiest hair ribbon to win the admiration of the teacher whom she loves.

12. Interest of the Young Girl.—As the child approaches young womanhood, her interest in clothes is accentuated, manifesting itself in an effort toward attractiveness both of clothing and of person. The awakening of this instinct to appear at her best is as deep-rooted as Nature herself and should be encouraged, for it is often at this time that the foundation of future dress habits is laid. Not that a young girl should be encouraged to overdress, but she should learn the virtues of cleanliness, good taste, and good grooming in contrast with overindulgence in cosmetics and conspicuous clothing. There is frequently a tendency in the wrong direction at this time, but properly guided, the young girl may acquire dress habits that will always serve her well.

13. Interest After Marriage.—Then, when the day of days arrives for a girl and the trousseau is to be selected, only the best and most becoming garments are to be considered. However, whether the incentive to keep herself attractive will remain with this girl-woman depends largely on her character, or position in life, or both.

If she is a woman of the true-mother type, she will feel that it is not enough to win the admiration and respect of her mate. She must retain her spiritual and physical attractiveness in order to keep herself young in the eyes of the one she most desires to please. It is not enough to win if she lacks the desire or the power to hold what she has gained.

14. How can a woman hope to keep the joyful respect and admiration of her loved one if she allows herself to degenerate into frowsiness, to wear curl papers, caps, and mussy negligées all day long? To come home day after day and find an untidy, unattrac-

tive woman, so entirely concerned with the cares and burdens of the day that she has lost all sight of the need for keeping herself attractive, should not have to be the lot of the husband who has, perhaps, already had his share of a day's unpleasantness.

15. Means of Retaining Interest.—The question often arises as to why we lose this vision and sense of the true value of things. Why have we ceased to value rightly the great power and influence over others that lies in a pleasing appearance and a charming manner? Throughout all ages of human activity, we know that interest has preceded success; no matter how insignificant the task or the thing, we must think about it, plan for it, and, some people say, actually “love it into being.” We must be interested in being attractive to know all the virtues of attractiveness.

Occasionally we should go away from our families, familiar surroundings, and associates and get an entire change, thus renewing our interest in the life outside our own circle of interests. We thereby obtain a perspective of our own position that will help our vision and sense of values; and we touch new minds and new interests and realize more than ever the happiness to be derived from just being pleasing.

16. If we could consider our happiness as a concrete thing, rather than an invisible something, distributed over many years, and then definitely see what means we must employ to possess and keep that happiness, it is certain we would set about to retain it. But, unfortunately, unless we do obtain this vision, we get off the highway of happiness and travel the road of self-pity because we have lost the route book at the very beginning of the journey.

Impromptu visits with our friends are as necessary to a development of the soul as love itself. But how are we to acquire friends unless they are first attracted to us? A beautiful woman is rarely, if ever, as gracious as her homely sister, for she feels that her beauty gives her the right of way. But her sister knows that kind-



ness and a pleasing consideration for every one she meets will help her to make friends; and if she applies to this an intelligent, persistent desire for attractiveness, she is sure to be loved and sought by children as well as grown-ups.

CLOTHES FOR CHILDREN AND MISSES

17. The problem of dressing girls from the time they enter kindergarten to the time they graduate is of great interest to all mothers and may be not only a simple matter but a very pleasurable task if certain principles are kept in mind and applied.

18. Personality in Children's Clothes.—The matter of suiting personality does not enter so definitely into the selection of clothes for children, for it is not until young womanhood is reached that personality is completely developed. However, there are types of children just as there are types of grown-ups, and thought must be given to their clothes so that they may bring out the best features of the children and add to their comfort and well-being.

For instance, there is the plain boyish type of child who looks best in simple clothes and whose play and school dresses seem most becoming to her. Such a little girl should have all her dresses chosen with this in mind. Even her party clothes should be simple in line, but they may be distinguished from her other dresses by the quality of the material and their color, this type frequently looking well in rather intense shades.

Then there is the frilly, dressy type, whose curls and dimples simply ask for dainty ruffles and laces to set them off. As she grows older, too thorough an indulgence in frills must be discouraged, although there may be a suggestion of them in her clothes, particularly her party frocks.

When a child is short and chubby, special care must be taken for becomingness. Long lines may be emphasized and inconspicuous colors chosen, but at the same time youthfulness must be retained.

19. Importance of Simple Styles.—In selecting children's garments intended for school wear, mothers should cling to very simple styles, not necessarily those which lack trimming, but those which are cut on practical lines and may be put on quickly and fastened up securely, so that the child will not be annoyed by feeling that she is "coming apart." The importance of buttons and buttonholes

is therefore a matter that must not be overlooked in children's clothes, and such features should be supplied wherever necessary to keep the garments in a comfortable position on the body.

Clothes devoid of trimming are not necessarily simple clothes. Really simple clothes are those which are cut on practical lines with few seams and which do not require an unwarranted time in laundering. Garments that appear very plain may be so intricately shaped as to require more time in putting them together and in ironing them than the average elaborately trimmed ones; therefore, it is always advisable to keep to straight lines and as few sections as possible.

20. Care of Children's Clothes.—Do not permit children to overlook their responsibility as to their clothes, that is, the keeping and the wearing of them. Teach them to change their good dresses when they return from Sunday School or from a party, for it is impossible to keep dainty dresses in good condition if they are worn for play or they receive rough usage.

When children are young is the time to impress on them the importance of hanging up their garments and of putting them away in drawers or chests; and, in this connection, it is advisable to provide places for their garments. A row of hooks located low enough for a child to reach and small coat hangers will help to keep the little coats and dresses in good condition. Likewise, a shirtwaist box of medium size that is divided at each end into two small compartments is a great help. Undergarments and shoes can be kept in these small spaces, and petticoats, simple dresses, and possibly the Sunday hat, in the larger section.

If children are taught to care for their own garments, they learn to be neat and orderly and they will acquire habits that later will prove real assets to them.

CLOTHES FOR YOUNG WOMEN

THE HOME WOMAN'S COSTUMES

21. Dresses for the home woman should be friendly and should fit into her environment and needs as perfectly as possible and yet be becoming. Every dress should be right in color, line, and texture, and suitable for the individual type. If, in addition to these characteristics, it has a neck line that shields any defects she might have

or caresses a little beauty spot, a waist line that emphasizes youth or conceals its absence, sleeves of a length that will prevent the arms from seeming unattached and awkward, and at the same time entirely convenient for the work that is to be done, then it is indeed a friendly dress—a dress that one will always like to wear and that will ever be pleasing to one's friends even though worn almost continuously.

22. So often we think, "Oh! This is for every day, so it does not matter." But it is our every-day clothes that mark our good taste in dress, that give our most intimate friends pleasure in seeing us. And is it not these friends, after all, who are the most important ones to consider?

Watching every dress and what to wear with it is a good habit for the home woman. When she plans a new dress, it is vital to consider its suitability for her need and her other apparel, and then to make certain that it is friendly and becoming.

23. Characteristics of Home Dresses.—In the making of home dresses, the laundering problem, one's time, the expense, and the adaptability of the dress must be thoroughly considered. Each dress should be so compact that it will keep its shape as well as possible after many launderings. Definitely bias edges in wash materials should be avoided, as should also fulness or ruffles or bunched trimming that will not allow smooth, easy ironing.

24. Appropriate serviceability is thus of first importance, but becomingness and fashion should not be overlooked. After a while, one usually finds a type of home dress that is becoming, but one need not decide upon a regulation "blue-and-white stripe" and wear it year after year. One's pride has little part in such uniforms and one's ambition always to appear at one's best receives no stimulus.

The time and money used in producing home dresses so that their materials are well chosen, their lines are becoming, and they are properly fitted, is time well spent, for experience thus gained will be of great help in the development of one's best, or dress-up, clothes.

25. Clothes for Outside Interest.—Although the woman whose time is given entirely to home-keeping activities, may feel that her dresses for wear in the home are of the most importance to her, still she must not neglect to supply herself with at least one outfit that

will be of a quality befitting her station in life. Her activities outside the home are quite as important in many ways as those in the home, for it is by entering into them that an interesting view-point of life may be gained and held. It is only by being suitably dressed that she can enjoy these interests to the fullest extent.

The clothes for wear outside the home need not be expensive, but they should be becoming so that, when invitations are received, they may be accepted freely and the occasion enjoyed thoroughly. A simple, seasonable coat, a dress of simple cut but distinguished by its suitability to the wearer and perhaps "dressed up" with a bit of



lace or color, and harmonizing accessories, will have much to do with the home woman's pleasure as she carries on her outside activities.

THE BUSINESS WOMAN'S DRESS

26. Color Selection.—If you are a business woman, you will find it necessary, both as a time saver and for the sake of economy, to guard your selection of color. One color dominating in your business clothes allows real economy and saves time in dressing. For instance, if you decide on dark blue as a foundation color and supply accessories that harmonize, you will have no hesitancy about what choice to make. If you have a dress of one color, a coat of another, and a hat of still a third shade, there will be difficulty in

making a selection and thereby a delay in dressing, simply because of the lack of harmony. And the whole day through you will lack the poise that the satisfaction of a correct costume can give you.

27. Essentials of the Business Outfit.—The business woman should work, first, for cleanliness, second, for neatness, and third, for smartness. She can vary a costume by means of attractive neck finishes or a new waist-line trimming or blouse and thus keep her dress or suit from growing monotonous, not only to herself but to those about her.

28. It behooves the business woman to look her best every business day. Many girls in business spend the bulk of their clothes budget for business clothes, and this is commendable, much more so than for them to buy party and dress-up clothes galore and then to wear such garments out by inflicting them on others during the business day.

The business girl should never wear frilly sleeves, extreme low necks, untidy collars or cuffs, or clothes of which she need be in the least conscious. A stenographer who continually pulls at her shoulder straps or fusses with her hair or cuffs, annoys the dictator, reduces to a considerable extent her own efficiency, and lessens her employer's respect for her.

29. Care in Selection of Outfit.—A business girl should evidence judgment by selecting with definite care all her wearing apparel. Minutes for keeping clothes in repair are at a premium for the modern business girl, social obligations and privileges demanding, as they do, such a great deal of her spare time. So the suit or the dress that can be renovated on a Saturday afternoon or before dinner some evening, shoes that look neat, that bear service, and that can be polished, and hats that will look well after a rain are the ones to select. Umbrella, goloshes, purse, handkerchief, gloves—everything that a business girl wears or carries to business—should be smart, serviceable, neat, and in keeping with purse and circumstances.

Even if the income is substantial, a tendency to overdress should be curbed. It is not only bad taste but unfair to other workers who are less fortunate.

30. Clothes for Social Activities.—Besides her business outfits, on which much of her efficiency as well as her air of suitability

for her position depend, the girl or woman who spends most of her day in an office must have an outfit or two that will provide a pleasing change from the severity of her business attire. It is a good plan, when deciding on material, color, and style for the dressy outfits, to consider their suitability for their first use and also their possibilities as business clothes later on. It is, of course, not always possible to make a choice that will admit of both uses, but this should always be considered.

An afternoon dress, a dinner dress, and a dressy coat, suitable for both afternoon and evening, will take care of most of the outside pleasures of the average business girl. Sometimes it is possible to make one dress, from which sleeves may be removed or to which a lace tunic or some such adornment may be added, do duty for both afternoon and evening wear, but it is the individual who must decide this. Harmonizing accessories are an important feature.

31. The business girl should study fashion magazines carefully and then shop discriminately and deliberately so as to be sure that what she buys can be put on morning after morning until the full value is had from the purchase. But this does not mean that the business girl should dress in a drab, lifeless fashion. All budgets allow business girls a generous proportion of their income for clothes, and it is all needed because of the hard use to which dresses are put and the variety necessary for office clothes, social dress, and vacation togs.

32. Avoiding Luxurious Adornment.—The girl in business should not wear an over amount of jewelry. Plain, substantial rings, few, if any, bracelets, and a necklace, if it is not overelaborate, may be worn, but never earrings, unless, of course, she is in a fashion salon where such personal ornamentation makes for "atmosphere." Lace or extremely sheer hose, luxurious fur coats, and sleeveless blouses are in a class with chewing gum—bad taste for the alert, straightforward girl or woman of business.

33. Attire Befitting Position.—The responsibilities of a business girl must also have consideration when her attire is selected. A new recruit in stenographic work can dress in much more extreme style than a private secretary. The teacher in kindergarten can and should wear brighter colors and more jaunty frocks and suits than the teacher in high school.

In many stores and shops, a plain black costume is required for all workers. Adherence to this makes for economy in dress, but also requires care in the selection of designs in order to have them becoming and yet in full keeping with the requirements.

The dress should always fit the need and not interfere with the work to be done in it. A woman selling from house to house should not have to hold a cape on when she needs her hands to carry her wares. A girl working in a shoe department should wear one-piece dresses that will not pull apart every time she reaches high for a pair of shoes.

Such examples prove that common sense is necessary in equipping oneself to work efficiently. If it is constantly observed and if becomingness and smartness are considered, a successful dress program is sure to result.

CLOTHES FOR THE MATURE WOMAN

34. Charm of the Mature Woman.—The mature woman—the woman past her first youth—owes it to herself, her family, and the world at large to be as becomingly and appropriately dressed as intelligent effort, skill, and available money will permit. On her rests the responsibility, the example, and the standard of right living, and the function of leadership. Also, it is her duty not only to attract and please, but to hold those who believe in her, and by her charming appearance, poise, and dignity to make her particular sphere, no matter how small or seemingly unimportant it may be, radiate joy, peace, and progress.

Nearly everybody agrees with the adage that “a woman is as old as she looks and a man as old as he feels”; at least, there is no doubt that the mature woman has a big advantage over the mature man. By her dress, the woman of today can prolong the advance of maturity and at the same time take on that poise and dignity which the accumulation of years and experience generously bestow upon her, provided, of course, she accepts these years and experiences in the right spirit. Deep down in every normal woman lies the girl nature, and becoming, appropriate clothes make possible the return of the girl spirit in a dignified way that imparts great charm.

Some educators divide woman's sphere into five careers; the period of grade and High School, of college, of marriage, of independence, and of grandmother's estate. They make it appear that

the independent age is the most interesting of all, contending that, after the children are grown up and married, a woman is then free for social, civic, or public life, or for a business career if she should choose it, and that her judgment is best at that age. If all this is true, why shouldn't such a woman develop a whole new interest in clothes—in becoming and appropriate dress?

35. Guarding Against Extreme Styles.—There is no definite or set period when certain styles of clothes are to be worn by women of different ages: The age limit for such style is within the control of every woman herself, and, naturally, the woman who has the most intelligent knowledge and appreciation of herself and her clothes will generally be the best dressed and will convey that undeniable pleasure to observers—a well-dressed and dignified appearance.

There is no reason why a woman of fifty cannot look smartly attired, and so she should. It is not only desirable, but necessary for her to keep active and progressive both in mind and in body, and as women's clubs and good reading matter help to develop her intelligence in other respects, so they are aiming also to help her in selecting the best materials, colors, and styles for her clothes. There is one point, however, that a mature woman must remember; she should not follow the extreme modes of the moment too slavishly nor accept the extreme designs that are unmistakably originated for youth; rather, she should take these indications of Fashion's ruling and modify and adapt them to suit her figure, face, and coloring. Then she will have the assurance that she is suitably dressed for her type and her age.

36. Correct Dress Foundations.—Many women take on flesh with maturity, but even when this is not the case they should give particular attention to the foundation of good dressing, namely, the corset. A correct corset of standard make will aid the figure in maintaining that erect, easy carriage which is the natural sign of dignity and poise, and will prove an indisputable aid to health and comfort.

The undergarments of the mature woman must receive careful consideration, too. They should be light in weight, dainty in appearance, and absolutely correct-fitting and comfortable; further, a goodly supply should always be on hand.

37. Suitable Dress Styles.—Fewer outer garments than those required by young women will suffice for the mature woman; but they should be made of as good material as the purse will allow, and should be fashioned to bring out the most pleasing characteristics of feature and form. They need not necessarily be modish or up to the minute in style, but should conform pleasantly to the prevailing mode, be of conservative and becoming color, and be made as correctly and neatly as skill can accomplish.

The mature woman will appreciate simple and easy arrangements of fastenings, snaps, hooks, and buttons, and it is an excellent plan to place the openings on which these appear so that they will be convenient for her to manage herself.

As a rule, dresses with adjustable collars or chemisettes of white may be employed to give the desirable touch of white at the neck and to keep the dresses fresh and clean-looking. If these are used, it is well to make two or more of them when a dress is developed, so that there may always be a clean one on hand.

38. Suitable Fabrics.—Since so much may be expressed by means of fabrics, there is no reason why the dignity of maturity should not take to itself particular weaves that are suitable as well as becoming. Any severe fabric should be avoided, such as tweed or stiff taffeta, and choice made of such weaves as velour, poplin, broadcloth, gabardine, or cheviot for coats, the crêpe silks, including Georgette and crêpe satin, foulard, and shantung, for silk gowns, and dress serge, poplin, wool crêpe, or light-weight broadcloth for those of wool, fashion and the season determining the selection.

CLOTHES FOR THE ELDERLY WOMAN

39. Essential Characteristics.—Fitness seems the word to begin with in writing about the dresses of mothers, grandmothers, and dear elderly ladies. The cartoonists have had much sport over the fact that you never can tell from the back, or until you have looked under the hat, how old a woman is. And it is true that some women do carry the desire to appear young far beyond any reasonable limits of age or discretion. But these women usually are women who haven't some one who thinks enough of them or is close enough in their confidence to tell them that the charm of ripened years is one of the greatest treasures to seek and hold and that this is always made evident by a right and appropriate surrounding.

Wrinkled arms and necks or those discolored by time should be concealed as discreetly as possible and without any definite pretense, for to pretend is not becoming to age.

40. A head of lovely soft hair requires a soft, friendly hat, not a severe, tailored one; scant heads of hair, also, need friendly hats. Habit, as a rule, makes every woman reasonably neat by the time she has reached the age of 60, and if her pride has survived she usually is definitely alert to the needs of cleanliness. So the selection of dress that is fitting to her station in life and her social needs and purposes is what should receive most of her consideration.

41. Fashion should be forgotten in favor of the becoming simplicity that age makes advisable. But this does not mean that for elderly ladies lace bonnets and black dresses should dominate. Not at all. White and delicate pink and all the pink and silver grays are lovely, as well as the lavenders, deep purples, and sometimes deep burgundy, brown, or blue. And black itself can be so used as to give dignity and charm without being lifeless and ordinary.

GOOD TASTE FOR ALL

42. Women, young, mature, or elderly, at home or in business, should always try to look their best and to be just as pleasingly dressed as possible; in fact, they should be so correctly dressed as always to evidence good taste, for good taste is the only real authority in dress. Without it, dress loses all its power of charm or influence, and especially is this true for women in public life. The solo singer in the church, the leader of the club or mothers' meeting, the social worker or politician, all must give evidence of good taste and be modestly and correctly attired if they are always to gain favorable criticism. No woman who sings should ever allow it to be said of her, "I adored the song, but the singer's hat annoyed me so that I could not listen."

43. Guide to Correct Dress.—To form a definite idea of what may be worn to advantage for business and outing and in the home, as well as what may be worn at social functions, reference should be made to Tables III to VI, inclusive. Table VI is given as an all-season chart because there is very little difference between the types of garments intended for social occasions during the different seasons.

TABLE III
A GUIDE TO CORRECT DRESS FOR BUSINESS, OUTING, AND THE HOME—SPRING SEASON

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Business, shopping, or traveling.	One-piece dress of silk or wool; or blouse and suit, semitaillored; walking length.	Low, walking type; hose of suitable color.	Simple, becoming hat harmonizing with dress, suit, or coat; smartness and serviceability equally desirable.	Tailored suit or light-weight, modish coat of becoming length; semitaillored and preferably of subdued color.	Rather heavy kid or fabric; tan, gray, or to match suit or coat.	Medium size bag or pocketbook, preferably in a color to match gloves; fur neck piece or scarf, if desired.
Motoring or sports.	Tailored or sports blouse and skirt; or semitaillored dress of wool; or sports dress of wool, silk, or heavy cotton or linen.	Low, walking type or novelty sports shoes; hose in wool or lisle mixture.	Smart, simple, and close-fitting; of soft felt, straw, or fabric.	Semitaillored sports suit; or top coat of soft wool.	Serviceable quality to match hat or shoes.	Change purse; vanity bag; novelty sports scarf, if desired.
Church, club meeting, or informal luncheon.	Simple afternoon dress; costume suit with harmonizing silk, lace, or chiffon blouse, or ensemble suit.	Low; semidressy; plain satin, suede, or patent leather shoes or slippers; silk hose of suitable color.	Distinctive type; more elegant than for business wear, but not overelaborate.	Semidressy ensemble suit; or medium-weight, semidressy coat or wrap of cloth or silk.	Preferably light color; long or short, according to sleeve length.	Small change purse; or bag of material harmonizing with dress.
Evening at home.	Dainty lingerie dress; or party or dinner frock of silk; or semiformal gown, when entertaining.	Black patent leather, suede, or satin slippers; hose to harmonize with costume.	Bandeau or hair ornament, if desired.	Scarf of lace, chiffon, tulle, or lightweight wool.		Simple jewelry.

Evening as a guest.	Same as for evening at home; or semievening or formal evening dress for special occasions, such as a party, theater, or dance. Hostess' dress is best guide.	Same as for evening at home; or metal cloth with evening gown; hose to harmonize.	Picture hat for restaurant wear. Hair ornament or metallic cloth turban with formal evening costume, if desired.	Dressy coat, shawl, or scarf; evening wrap for formal wear.	Usually white or light-colored kid; 16-button length if gloves are worn.	Artistic fan; more elaborate jewelry than permissible for hostess.
Afternoon as a guest.	Smart dress of wool or silk to harmonize with that of hostess; or ensemble suit with rather elaborate dress.	Suede, kid, satin, or patent leather slippers; sheer silk hose.	Large or medium-size hat; dressy type in harmony with dress.	Smart coat or wrap; or dressy suit.	White or light-colored silk or kid.	Mesh or bead bag; or one of ribbon or lace.
Morning as a guest.	Simple sports dress or morning frock of semi-sports character.	Sports or tailored slippers; harmonizing hose.	A type in keeping with entertainment furnished by hostess.	Smart coat or suit in keeping with occasion.		
Morning at home.	Simple, washable dress; or washable skirt and separate blouse.	Comfortable; high or low; hose to match.		Afternoon at home.	Dress Simple, one-piece or two-piece dress of appropriate fabric.	Footwear Simple; low; kid, suede, patent leather, or satin; silk hose.

TABLE IV
A GUIDE TO CORRECT DRESS FOR BUSINESS, OUTING, AND THE HOME—SUMMER SEASON

Purpose	Dress	Footwear	Head-dress	Wrap	Gloves	Accessories
Business, shopping, or traveling.	Light-weight wool or silk suit, with matching silk or washable blouse; tailored linen, cotton, or silk dress.	High or low; conservative color; hose of subdued tone.	Medium or small size; straw, or soft fabric or felt hat to harmonize with dress.	Suit or smart, simple coat in serviceable color.	Silk, lisle, cape-skin, or suède; gauntlet style or short, wrist length.	Medium-size bag or pocketbook of fabric or leather; in black or colors, to harmonize with shoes or hat.
Motoring or sports.	Sports silk or washable dress; or suit; or sweater and sports skirt.	Low, firm heels; sports type; hose in silk or mixture.	Close-fitting, soft fabric or straw hat.	Top coat or sweater, or sports suit.	Serviceable cotton, kid, or chammois.	Scarf, if desired; change purse and vanity case.
Church, club meeting, or informal luncheon.	Dressy silk or fine cotton gown; suit with costume blouse or ensemble suit.	Low; semidressy; suède, satin, or patent leather. White kid with light-colored summer frock.	Attractive, dressy hat, becoming and comfortable.	Silk or fine, lightweight cloth coat or wrap.	White, or to match costume; silk or kid.	Fancy bag or pocketbook; parasol, if desired; also, simple jewelry.

Evening at home.	Sheer white or colored silk, linen, or cotton dress.	Same as for spring.	Same as for spring.	White or to match costume; silk or kid.	Fan, if desired, with jewelry suited to occasion.
Evening as a guest.	Dressy white or colored cotton or silk dress; chiffon, lace, or net for special occasions.	Same as for spring.	Same as for spring.	Becoming, easy-to-slip-on wrap of silk or light-weight wool fabric.	
Afternoon as a guest.	Costume to harmonize with that of hostess; may be dressy summer frock of silk or cotton.	Same as for spring.	Same as for spring.	Light-weight cape or wrap.	Kid or silk in light color. Not always required.
Morning as a guest.	Simple tub dress, or costume suited to entertainment.	Simple low shoes; hose in harmony.	Same as for spring.	Same as above, or sweater, depending on activities.	Accessories for the occasion.
Morning at home.	Simplest, cotton one-piece dress.	High or low; colored or white; lisle or silk hose.		Afternoon at home.	Dress Same as for spring. Footwear Same as for spring.

TABLE V
DRESS FOR BUSINESS, OUTING, AND THE HOME—FALL AND WINTER SEASON

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Business, shopping, or traveling.	Cloth or simple silk dress; or suit with harmonizing blouse.	High or low; walking type; serviceable color; wool or silk hose.	Small; of medium size; felt, fabric, or velvet.	Easy-fitting; soft, heavy wool; or suit in winter weight.	Kid, cape-skin, or heavy fabric, in conservative color.	Roomy pocketbook or bag; scarf of furs; veil.
Motoring or sports.	Simple cloth dress; or heavy sweater with skirt.	Sports slippers or shoes; wool hose.	Small; soft, close-fitting; felt or fabric.	Same as above.	Same as above.	Convenient purse, with scarf of fabric or fur.
Church, club meeting, or informal lunch	Cloth or velvet suit with harmonizing blouse; dress of silk, velvet, or combination of silk and cloth; or ensemble suit.	High or low; patent leather, suede or satin; silk hose.	Medium or large trimmed hat; felt, velvet, or silk.	Cloth, velvet, or fur, in becoming and fashionable length.	White, black, or matching kid.	Small bag, or coin purse; veil, if desired.
Evening at home.	Simply made silk or light-weight wool; more elaborate if entertaining.	Same as above.				

Evening as a guest.	Silk or light-weight wool; for special occasions, evening dress of appropriate material. Follow hostess as guide.	Black or colored satin slippers. Metallic cloth with formal evening gown, sheer silk hose in appropriate color.	Dressy hat; or elaborate hair ornament, if desired.	Cloth or velvet wrap or fur coat.	Long; usually white kid.	Artistic fan and scarf to complete color scheme of outfit.
Afternoon as a guest.	Rather dressy cloth or simple silk afternoon dress; fancy blouse with costume suit; or ensemble suit.	Same as for spring and summer.	Medium or large shape of dressy material.	Smart coat or wrap of cloth, velvet, or fur, or ensemble suit.	White or light colored kid of suitable length.	
Morning as a guest.	Simple cloth or cotton dress; or outfit suited to entertainment offered.	Simple slippers, or shoes; appropriate hose.		Simple coat of sports type.	Cape-skin or heavy fabric to harmonize with coat.	
Morning at home.	Heavy cotton dress; or washable blouse and skirt.	Comfortable; high or low; serviceable color.		Afternoon at home.	Dress Attractive cloth, cotton, or simple silk dress.	Footwear Same as for morning; more elaborate if entertaining.

TABLE VI
A GUIDE TO CORRECT DRESS FOR SOCIAL FUNCTIONS—ALL SEASONS

Purpose	Dress	Footwear	Head-dress	Coat	Gloves	Accessories
Formal luncheon, day wedding, calling, or afternoon tea.	Dressy ensemble suit; or afternoon dress of suitable material rather elaborately made.	Slippers or shoes in satin, suede kid, or patent leather. Sheer silk hose.	Dressy hat of becoming shape.	Cape or wrap of dressy material or fur.	White or light-colored kid; long or short, as the sleeves require.	Small, fancy bag; furs, if desired.
Informal dinner at home.	Simple silk or fine cotton gown.	Same as above.				
Informal dinner at restaurant or hotel.	Same as for formal luncheon; or dress of net or lace with moderately low neck and short sleeves.	Dressy slippers; hose of appropriate color.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Vanity case, small bag.
Formal dinner at home.	Simple evening dress.	Same as above.				Fan.
Formal dinner at restaurant or hotel.	Dinner or evening gown.	Satin or fabric slippers to harmonize with gown; hose of appropriate color.	Bandeau or hair ornament; or small turban of metallic cloth.	Silk, cloth, or fur coat or wrap.	White kid; long.	Fan; scarf; opera bag.
Informal theater, concert, or lecture.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.	Same as for formal luncheon.
Formal theater, concert, or lecture.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.	Same as for formal dinner at restaurant.
Informal evening party.	Simple, semiformal evening dress.	Black or matching satin slippers; sheer silk hose.		Cape or wrap.	Silk or kid; preferably white.	Scarf; fan; vanity case.
Formal evening party, ball, or opera.	Décolleté; of elaborate material or construction.	Satin or brocade slippers to harmonize with gown; hose of appropriate color.	Hair ornament of fashionable type.	Elaborate wrap, fur trimmed; or cape of light weight.	Long, white kid.	Same as above.

GOOD TASTE IN MILLINERY AND ACCESSORIES

ANALYSIS OF GOOD TASTE IN HATS

1. Art finds continual expression in millinery accomplishments. If a hat is to blend agreeably with the costume and be right in every respect for the wearer, its size and line, the trimming that adorns it, the placing of the trimming so that it produces a good effect, all require a development of one's artistic sense as well as a proficient use of the needle. The hat serves as a frame for the face, so next

to the face it is the first thing that attracts attention to the wearer. In other words, the hat that a woman wears figures prominently in the impression, whether favorable or otherwise, that she makes upon others.

But with all its importance, a hat cannot be considered complete in itself; rather it must be studied in connection with the wearer's type and the sort of costume with which it is worn, so that a harmonious effect may be the result. This is a detail that is frequently overlooked, and, as a result, often a truly artistic creation in a hat, worn with an equally attractive gown, suggests the thought that both might have been seen to better advantage if used apart from each other. Unless the right thought and care are given to the selection of the entire costume with the idea of producing a complete picture, that is, each article properly related to the others, an undesirable effect is likely to result.

A fashion writer recently said, "A dress or a suit in itself is nothing. It is the wearer's individual taste in the choice of the



proper hat, jewels, shoes, and other accessories that determines the smartness of the complete costume." And of the accessories, none is so important as the hat. It can be a marring note in the costume or it can help to build up an impression of unmistakable charm and distinction.

2. French women set a very good example that might well be followed by American women, and that is in the care, the attention to detail, and the amount of time which they spend in the selection of a hat. Perfect millinery is a matter of much concern with the French, who not only possess a true appreciation of style, but also insist on perfection of detail and consummate effect. For this reason, they are able to retain a youthful appearance even at middle age.

3. In speaking of hats, a dress economist of considerable note says, "More crimes are committed in the name of hats than in any other part of a woman's costume." To overcome the cause for this very trite, but altogether truthful assertion, every woman should recognize that certain features should characterize every hat she wears, whether simple and plain or elaborate and elegant. It should fit the head and be comfortable; it should correspond with the style of the figure so as to bring out the best lines of the neck, face, and shoulders and produce a good silhouette; it should be becoming, appropriate for the costume, and suitable for the occasion; and its color and material should be chosen so as to enhance the beauty of the hair and complexion of the wearer.

EVIDENCE OF GOOD TASTE IN HATS

4. **Proper Fit of Hats.**—It is extremely essential to have a hat fit the head properly, for then it will "stay put" and not only give the wearer a feeling of comfort, but also produce security and a pleasing assurance in her manner. Nothing is more uncomfortable than a hat that is either too large or too small in the head-size. Besides, the appearance of a hat on the head depends largely on its proper fit. Every effort should be made to have the head-size snug enough for the hat to rest firmly on the head and still sufficiently large to prevent it from binding the head. It should be at least large enough for the head-size around the sides and back to be in line with the eyebrows.

Often, a little tilt at the right side may be needed for certain types of persons. Usually, this is done by merely raising the hat a little at the left side in putting it on, but at different times designers introduce a side or a back bandeau to raise the hat in Watteau fashion for the purpose of trimming underneath. Such hats are very much in evidence when bouffant dresses with short sleeves are in vogue. Poise your hat securely on your head, bringing it down so that it appears as though it really belonged there. No matter how modish a hat is, if it is worn reared back on the head, it cannot be smart or becoming.



5. Selecting the Correct Shape.—Each season, fashion offers a sufficient variety of shapes, materials, and colors for every type of woman. The tall, stately, proper-proportioned woman; the tall, slender one; the plump, fair girl or matron; the short, stout woman; the fluffy-haired, youthful type; the thin-haired, mature woman; the one with graying hair; the young, rosy debutante—all receive attention from fashion artists and designers. So the problem is one of understanding your type and then selecting the proper hat for it. The perfectly dressed woman is the one that chooses the shape best suited to her particular type, whether it be a capeline or a Gainsborough, an off-the-face or a coronet turban, a bicorne or a tricorne, a cloche or a poke, a toque or a

narrow-brim walking hat with a roll at the left side. Her chief consideration should be becomingness of line that will express her own personality.

6. The shape, of course, depends considerably on the purpose of the hat, but much depends also on the shape and size of the head of the person for whom the hat is intended, her height, and the size of her figure. For example, a very large woman should not have her size emphasized by a large-brimmed, flat hat. A hat of medium size is usually more becoming to her type, because it will make the head appear properly balanced on the shoulders, and this would not be possible if an extremely small or an unusually large hat were worn. A tall and very slender woman should not wear a small, high hat because it emphasizes her slenderness too definitely, and in artistic dress this should be avoided.

Very short figures require hats that will tend to increase their height. Such figures, then, should make every effort to provide themselves with hats that are high, but these hats should be so designed as to increase the height of the figure and yet not have the height of the hat apparent or conspicuous.

Pretty-faced girls and women with luxuriant hair may wear small hats well. Also, faces in which no lines have formed, as well as the kindly face of the mother, with lines that mean a great deal, may usually have a small hat as a background. But the "in-between" woman, with lines showing in her face when it does not seem quite time for them, should wear a hat that has enough brim to overshadow the lines.



7. Producing a Perfect Silhouette.—For a perfect silhouette, a woman's general appearance should be well blended; that is, the costume and the hat should be selected with the idea of making them part of each other instead of considering them two separate articles. This does not mean that they should be of the same

color or texture; on the contrary, in order to produce a harmonious effect it may be necessary to select a hat of a contrasting color and a material of different texture. But the line of the hat must blend with the line of the costume.

For instance, the silhouette with the low waist line and flared skirts requires a brimmed hat in order to preserve the proper proportion throughout the costume. The brim may flare at one side, or it may droop in mushroom effect, depending on the height of the wearer. If she is of average height, if her face is round or plump, and her neck of regulation size, she can carry the swagger side flare. For the rather tall, slender girl with a long thin neck, the brim should droop in an easy, curved line rather than roll or have a severe, straight line.

If a small, close-fitting turban were worn with the flaring skirt, it would produce the outline of a pyramid, and a pyramidal outline is not a pleasing effect in a woman's attire. On the other hand, the reversed pyramid is just as offensive. An extremely wide-brim hat worn with a short narrow skirt produces an overbalanced figure that is really an absurdity.



The slender silhouette requires a hat that emphasizes the same features as the dress; one that fits the head closely through the crown portion and has a small brim is generally acceptable. However, for contrast, a smartly dressed woman may wear a very wide-brimmed hat just as she may wear a close-fitting hat with a gown having a full skirt even though as a rule such a procedure would give an unbalanced effect. Because there are such exceptions, it is not possible to give a general rule that will always apply, for there are types of women who can wear the unusual to excellent advantage. Study and observation of oneself and others will lead to a knowledge of what to choose and wear, for it is by a thorough understanding of types that one is capable of deciding when the unusual can be worn.

8. Becomingness in Millinery.—Too much stress cannot be laid on becomingness in millinery, but this is a feature that may be achieved very readily with the proper attention to details. In order to determine whether or not a hat is becoming, study it from every angle, examining it from the sides and the back, as well as from the front. Too often the back and the side silhouette of the head and neck are overlooked, but they are just as important and express just as much individuality as does the front. To beautify and enhance your general appearance, every hat that you choose for yourself should appear to be well balanced from every angle.

Note just how it looks when you are standing and when you are sitting; decide whether it is right for one of your height or stature; and be absolutely sure that the color, the texture, and the design of the material, also the trimming, are exactly right for your type, taking into consideration your coloring, which includes hair, complexion, and eyes, your possession or lack of vivacity, the texture of your skin, the shape of your face, and every other point that has a bearing on becomingness.

To the artistic millinery designer, a hat is a composition of lines, and its keynote is symmetry. Sometimes it is hard for the woman who is fond of fads and extreme styles, who does not give due consideration to becomingness, but simply wants a hat that is in style, to learn this truth. Nevertheless, better results are always obtained when attention is given to such details as exactness of fit, proper choice of line, and correct color selection. The chief assets to becomingness in millinery are a thorough understanding of one's particular type, its good and its poor points, and then the selection of a hat whose shape, color, and materials are best suited to emphasize the good points.

9. Appropriateness in Millinery.—One of the important rules of dress is to wear the right thing in the right place. No part of a woman's attire can be considered artistic if it is not useful. It must fulfil the purpose for which it is intended. To perform its function properly—that is, to meet the requirements of individuality—a woman's hat must therefore be appropriate.

The relation of millinery to dress is such that it must complete the apparel with which it is worn and be in harmony with the occasion. For example, if a woman's outfit consists of a suit and blouses, rather than dresses and a coat, then her hat should be one

that corresponds in every way with her suit. Suit hats are usually smaller in size and of a more tailored nature than hats that are to be worn with coats. Again, large hats, as you will readily understand, are wonderful in the right place, such as a fashionable restaurant, a hotel dining room, or an afternoon social function, but they are decidedly out of place for business, street wear, and travel. Thus, appropriateness in millinery must receive careful consideration, for nothing attracts attention and calls forth adverse criticism sooner than a hat out of harmony with the costume and the occasion.

10. Besides being appropriate for her costume and the occasion, hats must be suitable for the age of the wearer and her position in life. A girl, from the time she finishes school until she reaches the apparent age of thirty, may usually indulge in the fads of fashion and the novelties in shapes, color, and trimming, for her youth and freshness of skin will permit this license.

For the average woman, the years of discrimination in hat selection are from 30 to 45, for often her hair, complexion, and figure undergo changes that must receive consideration. She should guard against sharp, severe lines and should avoid bringing harsh, trying colors too near her complexion. While she need not be overwhelmingly conventional, she must make the most of her good points by a submergence of her poor ones. A few examples will serve to illustrate.

11. A tall, rather thin woman with a long neck should avoid the *niniche*, or hat shaped up at the back, for this will have a tendency to accentuate her height.

The severe, tailored or banded sailor, while excellent for some types, should be worn with discretion by the woman of middle age unless she possesses a classic profile or well-rounded features that will tend to relieve the severeness of a sailor. And if it is found to be becoming, it should always accompany a smart *tailleur* costume, never soft, frilly, feminine apparel.

Another type of hat that should be avoided by the woman no longer young is the close-fitting turban of severe, angular lines produced by the trimming arrangement. It is always well to bear in mind that softness of contour is a safe selection. If a small hat is desired, be sure that its outline near the face is soft or that the brim rolls in an easy manner instead of having abrupt turns.

The shape and size of the nose often influence hat selection. A severe, off-the-face hat cannot be worn by a woman whose nose is somewhat flat or of the Roman variety, for it would not give sufficient distinction to the first type and would emphasize the other too strongly.

12. Color Influence in Millinery.—When a hat of the correct line has been decided on, attention should be given to the color and the texture of the material used in its development. Its color should enhance the color of the hair, the eyes, and the complexion and should either harmonize or contrast with the costume with which it is to be worn. Its texture should be right, first for the complexion and then for the hair, and both the color and the texture should accord as nearly as possible with the type and the temperament of the wearer, for in this way will it express true individuality. So an intelligent study of color and its relation to her own particular type should be made by every woman in order that she may eliminate from her costume contradictory and unbecoming colors. Many a smart shape and otherwise becoming hat is entirely ruined through an unfriendly color scheme.

13. As every one knows, the complexion of each person has a keynote tint that helps in the choice of harmonizing colors, especially for the facing of a hat. Since the hat serves as a background for the face, very great care should be taken to have the facing provide a setting that will improve one's natural coloring to the greatest extent. To avoid harsh and trying colors should be the principal aim.

Each season introduces new colors and brings to leading place certain tones of the staple colors. Many of these are very beautiful and may be worn if they prove entirely becoming, but those that do not blend with nor enhance the complexion should be strictly avoided. For instance, take the case of mustard color, which has a season of popularity every now and then. It should not be worn by a woman with an olive complexion for it increases the sallowness of her skin and at the same time makes her look older. It is usually becoming to a clear-skinned blonde or brunette that has a good color.

14. If it were necessary to find a color becoming to blonde and brunette, to young and old alike, the choice would necessarily be blue, because of its variety of tones, such as French, delft, peri-

winkle, and navy, providing something for each type. The dark blues, having the stability of black without being so trying, produce very little change in the complexion, a fact that accounts for their becomingness to so many types.

Then, there are a dozen different tones of brown to match the many different kinds of brown hair and eyes, also the lighter hair of blondes.

Because the average complexion is of an orange tint explains why brown and blue are almost constantly used in wearing apparel. Brown carries out a monochromatic scale, while blue is complimentary and brings out the color of the skin by contrast.

Grays, too, are in rare loveliness. The silver gray or platinum tone should be the choice of the woman whose hair is graying, especially if she has dark eyes and eyebrows.

Red is not good for a rather pale complexion, but is excellent for an olive skin and very dark brown or black hair. A yellow facing produces a violet shadow and is therefore excellent for rosy cheeks. Orange, especially if it is not too reddish, is favorable for a yellowish complexion, but it is detrimental to red cheeks.

15. When the hair is considered in the selection of a hat, it will be found that white is becoming to all kinds of hair. Green in the light and medium tones is good for blondes, while yellow and orange should usually be avoided. For the red-haired woman, soft tones of green and dull yellow may be worn when they are combined with cream that comes next to the hair, but the best selection for red hair is black or dark, reddish brown.

16. New Features in Millinery.—As every one who has had any experience with millinery knows, fashions in hats change almost overnight. It is therefore advisable always to be on the alert for the new touches and features that are constantly being shown in shop windows, fashion books, magazines, and newspapers, as well as in advertisements pertaining to women's wear. Many of the new hats in a particular season are in reality only the old foundations created by the designer into new models by merely bending or twisting them a trifle in order to produce for milady something that is in accord with the trend of time and events. Still, these slight changes often give just the touch needed to bring about the smart effect so much desired.

OTHER ACCESSORIES

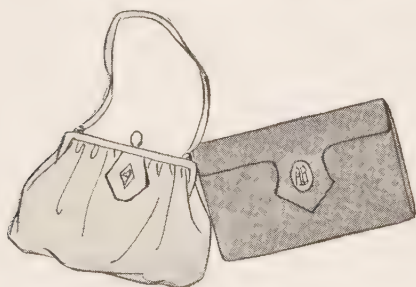
17. Of the little accompaniments of dress—the purse, the neck chain, the umbrella or parasol, shoes, and gloves—there is much to be said.

A beautiful dress can be spoiled completely by accessories. Wear an afternoon dress of chiffon and lace with a felt, sports hat and tailored shoes, carry a service umbrella of drab black and the house-money pocketbook, and the dress will appear almost as tawdry as the wearer. The result will be an unrelated costume.

Matching costumes to accessories or accessories to costumes should

be a law enforced—'tis, of course, a definite law in appropriate and artistic dress—but every day we see it abused and broken many times.

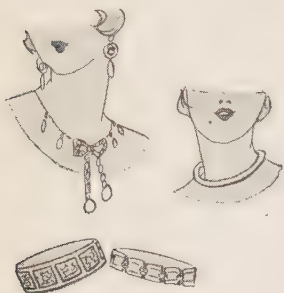
Better to work for one costume complete from hat to shoes, than three mixed ones that do not agree in quality, design, or suitability.



18. Selecting and Carrying Purses and Bags.—A purse may be ever so lovely, but if it flops and swings or dangles the full arm length at the side, it cannot possess or express style or attractiveness, but rather suggests indifference and a lackadaisical attitude. Carry your purse as though you are proud of it, and it has a decorative as well as utilitarian function. Have it a size to be in harmony with your size, of a color and texture appropriate for your costume, and matching your shoes, or your gloves, or both.

Of bags there is much to say, yet few conclusions are to be drawn, because they are of every shape, size, and color, of metal, beads, silk, lace, cloth, and leather—in fact, of almost everything that will allow of a carrying string or handle. But beware! Don't buy an elaborate beaded bag unless you can have at least two others, a service bag or purse for shopping and another for semi-service and dress-up that can fill in when the beaded or mesh bag is too ornate or showy. Elaborate bags and severe tailored coats or suits are not considered to be in harmony.

19. Choosing and Wearing Jewelry.—Much could be written about jewelry, but sentiment plays so large a part in its possession and it is so individual in character that no definite rules can be made. If one owns and wears jewelry in any quantity, then one's clothing should be plain and devoid of trimming either in fabric design or in applied ornamentation, or possibly the dress should be designed as a background for the jewelry. Never wear jewelry if it appears as for "show," if it breaks desired lines, or if it quarrels in color or design with the dress.



A necklace may be ever so beautiful, of just the right color, length, and quality to set off a very chic frock, but if it is toyed with, pulled across the lips, or swung constantly, it fails in its essentials to give length, to provide a becoming neckline, to relieve plainness, and to serve as ornamentation. Single-strand pearls are about the only necklace that can be worn with all frocks and sometimes it is better that they be left at home. Necklaces should be worn not to decorate, but to achieve an effect of line, color, or ornamentation. Tiny or very slight persons should wear necklaces that are dainty. Large beads or pearls are usually very unbecoming to a petite person.

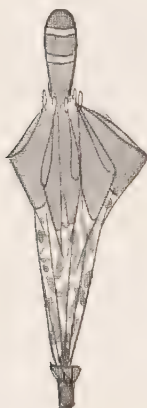
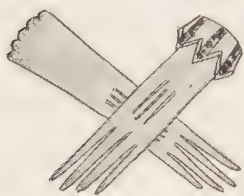
20. Furs and Their Uses.—Furs have a twofold purpose—decorative and warmth-giving—so they should never be worn for warmth alone. Their color, texture, size, and shaping should always be selected with full consideration for becomingness. Light, long-haired furs are not suitable for stout people and straggly furs must be very smart and worn only by very trim people to evidence a pleasing effect. Novelty furs for the young and elegant, substantial furs for the mature is a safe rule in most cases.



21. Shoes and Stockings.—Do not wear satin slippers with tailored dresses. Heavy tailored oxfords call for lisle or wool stock-

ings. Do not wear stockings of a color that quarrels with that of your dress or wrap or that forms an unpleasant contrast, especially if you are much oversize. Do not wear black shoes and brown stockings or brown shoes and black stockings unless Fashion so decrees.

If you have a suit and can have but one pair of shoes for substantial service, then get a cloth dress rather than a silk one. Embroider or ornament the dress or trim it with silk, but work to have it suitable for the kind of shoes you must wear with it.



22. Gloves and Handkerchiefs.—Wear gloves that are fresh and attractive enough to add completeness to the costume, rather than to appear as for service only. If your hands are large, avoid gloves of light color. Silk gloves, well fitted, make the hands appear smaller than do almost any other kind.

Fashion controls handkerchiefs almost entirely, but they should always be fresh and dainty in appearance—white handkerchiefs of pure linen or lace for formal wear, colored or novelty handkerchiefs for sports wear.

23. Umbrellas and Parasols.—A manish type of umbrella is permissible with a tweed suit or raincoat, but for dress wear a lady's umbrella of a color that harmonizes both in fabric and in handle with the costume with which it is used, is desirable. Parasols come under the rulings of Fashion's dictation almost entirely, but should always be carried with due regard for good taste as well as effect.

PLANNING WARDROBES

IMPORTANCE OF PROPER SELECTION

1. Some dressmakers prefer to select or decide on everything that their customers wear, taking a fee of two hundred to a thousand dollars and outfitting a customer complete for a season, insisting that the dress itself is only a part and that it cannot appear at its best unless the corset foundation, shoes, hat, gloves—all accessories—

correspond perfectly. A woman who has a clever modiste's cooperation to this extent is indeed fortunate, for such a trained specialist is thoroughly familiar with all types and the colors, materials, and styles that should prove most becoming to them.

However, any woman can, by study and observation, acquire a knowledge of what she herself should wear to provide the proper background for her personality and to have her clothing in keeping with her circumstances and appropriate for all occasions.



2. Individuals should consider themselves impersonally, if possible, when choosing clothing, and should select not so much what

suits a whim or a fancy, but what will be best adapted to their needs and most expressive of correct taste. Preparing for a summer at the shore, a winter in a hotel, a trip abroad, or an extended trip across the states, requires special consideration as to wardrobe. But knowing the number of garments that comprise a well-stocked wardrobe will help in a decision as to what should be selected as well as to the quality and color of what is purchased or made.

3. Here we have endeavored to list the various clothes needs of the school and college girl, the business woman, and the home woman, as well as the requirements for certain special occasions, which sometimes give much concern as to the correct clothes. In each of the lists, except those for special occasions, an all-year-round outfit is suggested, the same attention being given to summer as to winter requirements.

If you feel that too much expenditure is required to duplicate any of these lists in its entirety, simply modify it until what you have to spend balances your clothes requirements. The demands of different climates and localities must be heeded, too, as well as one's age and social activities. However, the lists should prove very helpful, because they present in a definite way a record of what constitutes a satisfactory wardrobe of usable garments both as to number and variety.

WARDROBES FOR SCHOOL PURPOSES

THE YOUNG SCHOOL GIRL

4. It is a fact, recognized by all educators, that appropriate clothes have a bearing on a child's attitude toward all school activities. The supply need not be large, nor need the little outfits be expensive, but they should *suit* the child and answer the requirements both of serviceability and of attractiveness.

It frequently happens that a young mother, sending a daughter to school for the first time, is unable to decide of just what her outfit should consist, while it is sometimes desirable to dispose of an excess of clothes or bring up an under-stocked wardrobe for an older child.



So the list following should prove helpful and interesting from many points of view.

CLOTHES FOR YOUNG SCHOOL GIRL

Wraps

- 1 heavy coat
- 1 light-weight coat
- 1 sweater

Dresses

- 4 cotton dresses, up to 12 .
years
- 2 cotton dresses and
- 2 wool dresses, after 12
- 1 silk dress for winter
- 1 sheer cotton dress for summer

Skirts and Waists

- 1 middy blouse
- 1 plaited skirt

Hats

- 1 winter hat
- 1 summer hat
- 1 sports hat

Underwear

- 3 sets of wool, if wool is worn, or
- 3 sets of cotton
- 3 wash petticoats or slips
- Bloomers to match dresses
- 3 cotton nightgowns
- 1 bath-robe

Footwear

- 2 pairs for daily wear
- 1 pair for dress-up wear
- 1 pair bedroom slippers
- 1 pair overshoes
- 1 pair arctics

Hosiery

- 4 pairs cotton hose
- 3 pairs wool hose
- 1 pair silk hose for the older girl

Miscellaneous

- 1 pair woolen gloves
- 1 pair leather or kid gloves
- 1 dozen handkerchiefs
- 1 scarf, wool or silk
- 1 umbrella

THE COLLEGE GIRL

5. Going to college means study and application to text books and work in laboratories, but it also means many good times for the girl fortunate enough to have the opportunity for higher education. The social contacts made in this way are truly valuable in cultural development, so the need for pretty, serviceable clothes should not be overlooked. The demands of college life are about the same in all localities, making the list that follows a very satisfactory guide.

CLOTHES FOR THE COLLEGE GIRL

Wraps

- 1 winter coat
- 1 spring coat
- 1 light-weight suit
- 1 sweater
- 1 evening wrap or shawl

Dresses

- 2 wool dresses
- 2 silk dresses or
- 1 silk dress and
- 3 cotton dresses for warm weather
- 1 afternoon dress
- 1 evening dress

Skirts and Waists

- 1 separate sports skirt
- 2 cotton overblouses
- 1 silk overblouse
- 2 cotton middies

Hats

- 1 spring hat
- 1 winter hat
- 1 sports hat of felt that can be worn in all seasons

Hosiery

- 2 pairs cotton hose
- 3 pairs silk hose
- 3 pairs silk-and-wool hose

Underwear

- 4 to 6 cotton vests or knit union suits
- 6 cotton chemises
- 4 cotton bloomers
- 4 cotton brassières
- 1 or 2 silk sets
- 2 cotton slips
- 1 silk slip
- 4 cotton nightgowns or pajamas

1 light-weight kimono

1 bath-robe

Footwear

- 2 pairs oxfords
- 1 or 2 pairs pumps
- 1 pair bedroom slippers
- 1 pair overshoes
- 1 pair arctics
- 1 pair gymnasium shoes
- 1 pair high shoes for hiking and skating

Miscellaneous

- 1 pair leather or wool gloves
- 1 pair kid gloves
- 2 dozen handkerchiefs
- 1 purse
- 1 scarf, wool or silk
- 1 gymnasium suit
- 1 swimming suit



GRADUATION DRESSES

6. Although it will be readily agreed that graduation is a very important event in a young girl's life, marking, as it does, a vital turning point in her career, yet the preparation of the graduation dress need not give rise to a display of extravagance. The expense entailed by the graduation dress and accessories has, in not a few instances, been known to cause girls to give up their school work a few months before graduation simply because they could not afford to purchase the necessary articles that would make them appear as well as other members of their class. For this and other reasons, many school boards have in recent years arbitrarily set the standard of cost and the character of graduation dresses; and while it is to be regretted that such measures are necessary, they seem to work for the good of all concerned and to result in less unhappiness among girl graduates.

7. Simple Dresses Preferable.—When viewed in the right light, it will be admitted that expensive graduation garments are not consistent with good taste. Youth, combined with health and budding intelligence, is in itself such a wonderful and glorious spectacle that a young girl really does not require elaborate clothes to attract and please; indeed, she always appears more refreshing and pleasant when her clothes do not overshadow her natural charms. Not to be overlooked, either, is the serious moral responsibility involved in the elaborate dressing of the young girl; extravagance in dress not only is likely to create wrong standards in her life, but not infrequently has a bad effect on less fortunate associates. For her own good, therefore, each girl graduate should strive to be considerate in this respect, and even if she can afford to have elaborate wearing apparel she should be very reluctant to display her advantage over others who cannot, because of the unhappiness it may cause.

For those who know how to sew and to make pretty, inexpensive things, it is really praiseworthy to help those less fortunate. In this connection, girls frequently join together to create clever graduation garments, agreeing to spend only a limited sum on their outfits and all cooperating in the making of them. Such a plan is commendable, as it is conducive to that good companionship which will continue throughout many years.

So, in choosing graduation dresses, use discriminating care, having in mind good taste and becomingness at a moderate outlay of

money, and a simple, but pleasing and appropriate, design that is in keeping with the dresses worn by other members of the graduating class.

8. Materials.—Cotton materials, such as washable net, dotted Swiss, organdie, batiste, voile, dimity, and fine lawn, are very acceptable for graduating dresses, and fine handkerchief linen or soft wash silk is in good taste if it is not considered too expensive. For trimming, lace edging and insertion, Swiss embroidery, machine hemstitching, or such hand decoration as embroidery or hemstitching should be selected. Dresses of lace flouncing are smart and pleasing if conservative patterns are chosen; and dresses of these materials are decidedly easy to make.

Some colleges and schools require dresses of a particular material and design. Therefore, it is well to ascertain the requirements, if any, before planning the graduation dress; but even where there is no restriction on this point careful attention should be given to these features. The current fashions of the moment must be taken into consideration, but above this should be placed the question of becomingness and modesty; likewise, it is well to have the graduation dress of a style and material that will be practical for more general wear later on.

CLOTHES REQUIREMENTS FOR WOMEN

THE HOME WOMAN

9. Along with her dresses for wear each day, it is essential that the home woman supply an outfit or two for her duties and pleasures outside the home. Among many women, there is a tendency to overlook such needs, and as a result they gradually slip away from social activities with the much-used excuse "I have nothing to wear." This should be entirely unnecessary, for the proper enjoyment of



one's friends and neighbors is not necessarily dependent on a supply of new clothes, but rather on an intelligent use of what is on hand and the proper foresight in adding to the wardrobe in the future.

Such a list as the following will prove a guide that need not be followed in its entirety but that can readily be adjusted to the requirements of the home woman no matter what her circumstances.

CLOTHES FOR THE HOME WOMAN

Wraps

- 1 winter coat
- 1 spring coat
- 1 light-weight suit

Dresses

- 3 home dresses for morning wear
- 2 home dresses for afternoon wear
- 1 wool dress
- 1 silk dress
- 1 evening dress (not a necessity)

Hats

- 1 winter hat
- 1 spring hat
- 1 hat for general wear

Underwear

- 4 to 6 sets of the preferred kind
- 4 wash petticoats or slips
- 1 silk slip
- 4 nightgowns
- 1 kimono
- 1 bath-robe

Footwear

- 2 pairs of oxfords for home wear
- 1 or 2 pairs of slippers for dress
- 1 pair bedroom slippers
- 1 pair overshoes

Hosiery

- 3 pairs cotton hose
- 3 pairs silk-and-wool hose
- 3 pairs silk hose

Miscellaneous

- 1 pair leather or fabric gloves
- 1 pair kid gloves
- Handkerchiefs in the required number
- 1 scarf of wool, silk, or fur
- 1 umbrella
- 1 service purse
- 1 dress purse



THE BUSINESS WOMAN

10. It is not enough that the business woman have appropriate clothes, but she should also have a sufficient number to obtain the proper service from them, since nothing wears a garment out more rapidly than putting it on and wearing it daily. What can be considered an adequate supply varies with one's occupation and the locality, but the list that follows will make clear what is considered a foundation wardrobe under average circumstances.

CLOTHES FOR THE BUSINESS WOMAN

Wraps

- 1 winter coat
- 1 spring coat
- 1 suit, light-weight
- 1 raincoat

2 pairs dark silk bloomers

4 to 6 nightgowns

1 kimono

1 bath-robe

Dresses

- 2 wool dresses for office wear
- 3 silk or cotton dresses for office wear
- 1 afternoon dress
- 1 evening dress

Footwear

3 pairs for office wear

1 or 2 pairs of dress slippers

1 pair bedroom slippers

1 pair overshoes

1 pair arctics

Skirts and Waists

- 1 separate skirt
- 1 overblouse

Hosiery

3 pairs silk-and-wool hose

3 to 6 pairs silk hose

Hats

- 2 winter hats
- 2 spring hats

Miscellaneous

1 pair leather or fabric gloves

1 pair kid gloves

Handkerchiefs

Underwear

- 4 to 6 sets of any preferred material
- 2 cotton slips
- 2 silk slips

1 wool scarf

1 fur or silk scarf

1 umbrella

1 dress purse

1 service purse



CLOTHES FOR TRAVELING

11. Perhaps no feature of dress demands more careful and intelligent consideration than the clothes required for traveling. Yet, if a woman has used good judgment in selecting serviceable clothes for general wear, the preparations for a general outfit for traveling need not entail an excessive outlay of either time or money. However, a large quantity of clothing is neither necessary nor desirable, for no one who is traveling should be burdened with an accumulation of garments even when a trunk is used; and if only a bag or a suitcase is carried, "traveling light" will add materially to the success



and pleasure of the journey. With a well-chosen outfit packed in a suitcase or an 18-inch bag of generous width, a woman can travel for a week or two and have clothing sufficient for every ordinary need.

12. Just what constitutes a well-chosen outfit may give rise to discussion. However, the wearing apparel here enumerated will prove satisfactory in nearly every instance. If the journey or visit is to be an extended one, necessitating the use of a trunk, this same selection of garments may be followed by simply increasing the number. In such a case, though, provided the trunk is arranged to accommodate hats, the addition of a third hat will prove a satisfactory arrangement.

If, however, the trip is by automobile, there is necessity for limited luggage to be considered, so one's ingenuity must be exercised in order to provide an adequate wardrobe that may be packed into the minimum amount of space. Proper choice of materials as well as garments will both do their part in solving this problem for you.

THE TRAVEL OUTFIT

By Train

- 1 dark coat of proper weight
- 2 dark silk dresses
or
- 1 dark silk dress and
- 1 suit
- 1 semiformal dress
- 1 hat for traveling
- 1 larger hat for dress-up frocks
- 4 sets of undergarments
- 1 silk slip
- 1 pair silk bloomers
- 4 to 6 pairs hose
- 3 or 4 nightgowns, or pajama suits
- 1 dark, light-weight kimono or Pullman robe
- 2 pairs slippers for daily wear
- 1 pair pumps for dress-up wear
- 1 pair bedroom slippers or mules
- 1 pair overshoes
- 1 pair service gloves
- 1 pair dress gloves
- Handkerchiefs
- 1 scarf of silk, wool, or fur
- 1 umbrella
- 1 purse of generous size

By Boat

- Same as for travel by train, except to add
- 1 dark wool dress
- 1 heavy coat for warmth
- 1 evening gown, dark in color and conservative in cut

By Automobile

- 1 dark coat of proper weight
- 1 dark flannel or Jersey dress or
- 1 dark silk dress
- 1 or 2 dress-up frocks
- 1 small soft hat for driving
- 1 larger hat for dress wear
- 1 silk slip
- 1 pair silk bloomers
- 4 to 6 pairs hose
- 3 sets of undergarments
- 3 nightgowns
- 1 dark, light-weight kimono
- 1 pair oxfords for daily wear
- 1 pair dress slippers
- 1 pair bedroom slippers
- 1 pair service gloves
- 1 pair dress gloves
- Handkerchiefs
- 1 scarf of silk or wool
- 1 purse of generous size

THE TROUSSEAU

13. Surely there can be no more important nor happier event in a girl's life than her marriage, and it is indeed fitting that her wedding garments express the happiness and dignity she feels. Custom has been a great factor in the determining of what a trousseau should consist, but the bride of today has more than ever the oppor-

tunity to bring out her individual self. Trousseaux, of course, are regulated by the size of the purse and the social prestige; but the trousseau of greatest value is the one that most pleasantly reflects the personality of the bride, that is not more costly than her time and means will allow, and that is absolutely in keeping with what her new sphere in life is to be.

An abundance of garments and accessories does not necessarily mean a suitable or desirable wardrobe; nor does lavishness of quality display absolute good taste. Any bride in average circumstances will find the following list a satisfactory one to follow.

THE BRIDAL OUTFIT

Wraps

- 1 suit and
- 1 coat or
- 1 dress coat and
- 1 sports coat

Dresses

- 1 wool dress and
- 1 silk dress or
- 2 silk dresses
- 1 afternoon dress
- 1 evening dress (not a necessity)

Skirts and Waists

- 1 wool or silk sports skirt
- 2 wash blouses
- 1 silk blouse

Hats

- 1 sports hat
- 1 traveling hat
- 1 dress hat

Underwear

- 4 to 6 sets of preferred material
- 2 sets of more elaborate finish
- 2 wash slips
- 2 dark silk slips

- 1 pair dark silk bloomers
- 4 to 6 simple nightgowns or pajama suits
- 2 more elaborate nightgowns
- 1 kimono
- 1 bath-robe
- 1 lacy negligée

Footwear

- 2 pairs for home wear
- 2 pairs for street wear
- 2 pairs for dress wear
- 1 pair mules or bedroom slippers
- 1 pair overshoes

Hosiery

- 3 pairs service hose
- 6 pairs dress hose

Miscellaneous

- 1 pair leather or fabric gloves
- 2 pairs kid gloves
- 2 dozen handkerchiefs
- 1 wool scarf
- 1 fur or silk scarf
- 1 umbrella
- 1 service purse
- 1 dress purse

In most cases, a girl will need to provide a trousseau that contains practically the same number of garments of a quality that she is accustomed to having. However, if she is marrying a man whose means are greater or less than her own, an adjustment should be made in the number and nature of the articles.

14. Of course, it does not necessarily follow that all garments and articles mentioned in the list must be procured by the bride; but it is well for her to consider the articles required to make the wardrobe complete and to insure a sufficient number of garments for travel, the home, and social affairs, so that there will be no necessity for planning and making new garments for some time after her marriage. Because the trousseau is governed by the amount of money that can be expended for it, it is well to decide on a definite amount to be used and then distribute this proportionately, a certain sum for each part of the trousseau. In this way, it will be possible to provide an outfit that is well-balanced, complete, and pleasing, as well as entirely consistent, in all its details.



15. The Wedding Gown.—In years past, it might be said that all brides, wearing the traditional white, were forced to abide by certain conventions as to the material and the style of the wedding gown. White satin, softened with rare laces and cut over stately lines with long sleeves and high neck, was the standard, but as this was beyond the means of most, the usual bride turned to the less formal mode of being married in her “going away” suit or in a dress of silk in a dark or medium shade, a custom that still has many followers. The bride of today, however, who wishes to have her outfit white, is free to make her gown according to whatever design she chooses, provided the cut of the neck line and the length of the sleeves and skirt are conservative, and of any appealing fabric, cotton or silk. Many charming wedding gowns in youthful outline are planned from organdie or sheer voile as well as Canton crêpe, crêpe de Chine, and Georgette. Of course, for the bride so inclined, there is still the formal bridal gown of white satin and lace.

16. On the simpler white gowns, the train is frequently omitted, yet it is not in bad taste to attach a train to the shoulders or waist line on any except a cotton dress. There is also the plan of allowing the veil, when one is worn, to hang long enough to form a train. Fashion sometimes favors trains narrower at the top than at the end, but usually the train is a straight length of the dress material, no narrower than 18 inches and long enough to lie 1 yard on the floor, and is lined with a sheer, supple fabric, such as chiffon or Georgette. Of course, when the train is part of the skirt, as is frequently the case in a Robe de Style, and not applied separately, the width and length of the train must be consistent with the design of the dress.

If a veil seems too formal, a becoming white hat may be substituted for the veil as a head covering, or, in the case of a simple home wedding, the head covering may be omitted altogether.

17. The Wedding Veil.—The regulation bridal veil consists of fine maline or tulle, 72 inches wide and about $3\frac{1}{2}$ yards long, this amount being sufficient to allow the veil to come to the end of a moderately long train. When there is no train and the veil is skirt length, less material is required.

The veil may be draped on the head and held in place with a spray of blossoms or arranged with a cap effect of real lace, or it may be placed in any other manner that is becoming to the bride and in accordance with the prevailing mode. Many times hand-made lace veils or old family laces are used for the veil. These are draped in a manner suitable to the width, length, and texture of the veil without cutting. Veils are made also of a 36- or 40-inch square of fine tulle and hung by one point from the crown of the head.

18. Guide to Correct Dress for the Bride.—In Table VII are set forth the ways in which the bride may dress with propriety for church and home weddings. This table will serve as a ready reference and guide in the selection of wearing apparel for the wedding ceremony. Of course, just what to choose will depend on the bride's taste and whether or not the wedding is to be simple or elaborate; and just what the style shall be will depend on the fashions of the day. In any case, charming simplicity in the bridal outfit creates the feeling of comfort and impresses the wedding guests and new acquaintances more favorably than would garments that are more pretentious. Exactly the same principle should be adhered to as in planning a season's wardrobe, for, as a general rule, the mode of

TABLE VII
GUIDE TO CORRECT DRESS FOR THE BRIDE

Kind of Wedding	Gown	Head Dress	Wrap	Gloves	Footwear	Accessories
<i>Formal Church Wedding</i> Morning	Simple, soft, white gown; usually long sleeves, medium-low neck, and round length, with or without train.	Long or medium-length bridal veil, or white hat.	Cape or loose coat of velvet, fur, silk, or cloth; usually white or lined with white.	White kid, short or long.	White satin or kid slippers without decorations.	Bouquet or ivory-bound prayer book.
Noon or Afternoon.	Gown of satin or silk; train of becoming proportion.	Veil of lace or tulle.	Same as above.	White kid.	White satin or kid slippers.	Bouquet or prayer book.
Evening	Gown of lustrous satin or brocade with long train.	Veil of lace or tulle.	Same as above.	White kid; long or short, to agree with dress.	White satin, kid, or silver-cloth slippers.	Elaborate bouquet.
<i>Informal Church or Home Wedding</i> Morning	Semitailored or dressy suit of wool or silk. Blouse of chiffon or crepe of harmonizing or matching color.	Small or medium-sized hat if suit is worn.	Appropriate daytime wrap, if one is necessary.	Kid; white or colored to harmonize with suit. Gloves not always worn.	High-heeled slippers of color that harmonizes with suit.	Corsage bouquet.
Noon or Afternoon.	Simple dress of soft, lusterless material, white or a color; long or short sleeves; medium-low neck.	Veil, if desired, with white dress, or dressy hat with colored dress.	Same as above.	Kid, in white or light color; long or short, to agree with dress.	Slippers of suede, satin, or kid in appropriate color.	Bouquet of white or pastel shades.
	Soft silk dress of white or a becoming color.	Large afternoon hat.	Same as above.	Kid; white or colored to harmonize with dress.	Slippers to harmonize with dress.	Corsage bouquet.
	White silk dress with train.	Medium-long veil.	Same as above.	Kid; white; short or long.	White slippers.	Medium-sized bouquet.
<i>Formal Home Wedding</i> Evening	Same as for evening church wedding.	Same as for evening church wedding.		Same as for evening church wedding.	Same as for evening church wedding.	Same as for evening church wedding.
<i>Second Marriage</i>	Semitailored or dressy suit, or afternoon gown in any becoming color, except white.	Small street hat or medium-large afternoon hat.	Appropriate daytime wrap, if one is necessary.	Kid in white or appropriate color.	Slippers to harmonize with suit or dress.	Corsage bouquet.

living does not change so much as to make necessary entirely different types of garments, or garments developed of different materials or colors.

MOURNING CLOTHES

19. In the life of almost every woman, there comes a time when she is confronted with the problem of providing mourning clothes. Mourning is really an outward manifestation of grief or sorrow, and while there are rules and customs to be observed, there are many persons who prefer not to express their feelings by the clothes they wear. It is a fact that greater latitude prevails today regarding the wearing of mourning clothes than has ever been the case before, it being possible not to adhere slavishly to customs and still be in mourning. Just what should be done at such times depends entirely on the individual. It is the purpose here not to dictate, but to give information to those who wish to observe the prescribed rules.

20. Periods of Mourning.—The periods of mourning to be adopted for relatives by women—in the United States girls under 16 years of age seldom, if ever, dress in mourning—have been handed down from generation to generation. So that the rules for the length of time mourning should be worn may be understood, it is well to remember that *deep mourning* consists in wearing black millinery and wraps and gowns trimmed with crape; *half mourning*, or *second mourning*, in wearing black millinery and garments not trimmed with crape—a touch of white is permissible at this time; and *going-out-of mourning*, in wearing millinery and garments of black and white, or all white or dull shades of gray and lavender.

21. The periods of mourning for various persons are as follows:

For Husband.—A widow usually dresses in mourning for 2 years. For the first year, she wears deep mourning, including a long veil; for the next 6 months, second mourning; and for the last 6 months, going-out-of mourning.

For a Parent.—A daughter wearing mourning for her father or her mother should wear deep mourning for 1 year, half mourning for 6 months; and going-out-of mourning for 3 months.

For a Grandparent.—A granddaughter in mourning for her grandfather or her grandmother should wear full mourning for

6 months, half mourning for 4 months, and going-out-of mourning for 2 months.

For a Son or Daughter.—A mother who mourns for a son or a daughter over 12 years should wear deep mourning for 1 year; second mourning, 6 months; and going-out-of mourning, 6 months. If the son or the daughter is under 12 years, 3 months of half mourning is the usual custom.

For a Sister or a Brother.—A sister residing with her parents should wear second mourning, with crape if desired, for 6 months, and going-out-of mourning for 6 months. For the sister who is married and has a home and family of her own, the length of mourning is only half so long.

22. Mourning Garments and Accessories.—Mourning does not call for an elaborate adoption of current styles; nevertheless garments should cling to prevailing lines so as not to appear conspicuous. Smart, simple, becoming clothes are the kind to adopt, and good material is essential, as nothing looks more unattractive after a little use than a deep black taking on a rusty or a green tinge, as black does if the material is not of good grade. It is therefore advisable to have few garments of as good a quality as possible.

23. Among the materials suitable for mourning garments are serge, cheviot, crêpe de Chine, gabardine, lusterless broadcloth, poplin, dull-finished taffeta, and other silk and woolen fabrics. If crape is used as trimming, there should be no other; if crape is not employed, use dull-finished braids, buttons, and hand embroidery.

Of the sheer materials, Georgette crêpe is attractive for mourning clothes or for simple black-and-white garments. Of cotton materials, choose voile, dimity, batiste, organdie, net, and handkerchief linen, when in vogue.

For the simple collars and cuffs that are worn so much with mourning, white mourning crape, Georgette crêpe, organdie, scrim, batiste, and fine linen are desirable, finished daintily by hand.

24. Give proper attention also to the style and quality of footwear, gloves, and other accessories; and if a veil is not to be worn, select a hat conservative in shape and simply trimmed. Veils for the funeral are usually of crape or nun's veiling, a smooth, lusterless, transparent silk, and are $1\frac{1}{2}$ yards in length. With mourning, jewelry should not be worn except dull jet, gun metal, or small pearls.

THE DRESSMAKER AND TAILOR SHOP

WOMAN'S OPPORTUNITY

1. Perhaps no person is so well-equipped to earn a livelihood or advance in her chosen work as the woman who is proficient in dressmaking and tailoring. Both of these professions, as they may well be called, offer opportunities, the importance of which cannot be comprehended until a person has actually entered them. Just how to start in business, even in a modest way, and then carry it on successfully, is generally a perplexing matter for any one; and especially is this the case with those women who are not thoroughly familiar with business methods.

2. The field for a woman possessing a knowledge of sewing and garment construction is practically unlimited. Whether to engage in business on a small scale or on a large one, whether to conduct a dressmaking and tailoring establishment or simply a dressmaker shop or a tailor shop, or whether to specialize in sewing in some other way, as, for instance, sewing by the day, acting as a visiting consultant, engaging in community sewing, or conducting sewing classes, are factors that must be decided by the woman herself; each particular branch depends on a person's taste, skill, ambition, capital, and possible clientele. Of course, as is true of any business, there must always be considered the



competition brought about by others engaged in the same pursuits; yet there is this thought to help inspire: the woman who conducts her business honorably and efficiently and produces what people want will always meet with success, whether her business be conducted on a small or on a large scale.

3. It is the purpose of this Section to help point the way to a business career—to give facts that will make clear the manner in which a woman should proceed to get the best out of her sewing knowledge so far as business is concerned. The greater part of the discussion deals with the dressmaker shop, and includes the various factors that enter into every-day business procedure, as well as many points that have been learned from actual experience to be of great value to the dressmaker. Then comes information relative to the tailor shop and the various other methods of specializing in sewing. All this should assist the dressmaker or the tailor greatly and smooth the way for excellent results if to it she is willing to add persistent, conscientious endeavor.

THE DRESSMAKER SHOP

SELECTING A LOCATION

4. As has been pointed out, a woman possessing a knowledge of sewing and garment construction may follow any one of several ways in putting that knowledge into practical use; and it is always well for her to be governed in what she decides to do by her preference for the kinds of work that will be required of her, as well as by her ability to do them, for she will make the greatest success of the work that she likes best and that she can do best. Likewise, it will be well for her to remember that if the field for work along the lines she prefers is not large enough, she should arrange to include other things in order to keep herself and, if possible, her helpers busy.

5. The Home Shop.—If a woman wishes to establish a dress-making business, it is often advisable for her to carry on her work in her home. In fact, a dressmaker frequently finds it very satisfactory to sew at home, doing only order work with mate-

rials furnished by her customers. This method of going into business is especially practicable for a woman who feels that she is a qualified dressmaker but is without experience and sufficient capital to open a regular dressmaker shop. By starting in a small way and making the best of the opportunities that are presented from time to time, many dressmakers forge ahead and soon become owners of shops of which they may well be proud.

In the beginning, it is not usually necessary to employ any helpers. But as business grows, assistants may be added who will do the less exacting work and leave the owner more free time for the fitting and important finishings.

6. The Dressmaker Shop.—If it is definitely decided to conduct a dressmaker shop, by which is meant an establishment designed especially for dressmaking as distinguished from sewing in the home, the location is undoubtedly the first feature to which most thought must be given. Generally, the location of a dressmaking establishment depends on the amount of capital available for investment in the business. While it is desirable always to locate in a neighborhood frequented by women or convenient to their homes, business, clubs, or other centers where they are likely to congregate, no dressmaker should attempt to establish a business in a locality where rents and other expenses are high, if the capital at her command is very limited. If both capital and experience are very limited, the home shop is perhaps the wiser choice, even though the location may be far removed from the line of travel of the buying crowds, for it has been proven conclusively that women will travel any reasonable distance, and even put up with inconveniences, if the dressmaker who serves them is able to design and make attractive garments.



7. The Down-Town Location.—In case both capital and experience are ample, the best choice of location for a dressmaker shop is in the down-town, or business, district of a town or a city. The extensiveness of such an establishment is governed by the size and the wealth of the population and the opportunities for

trade. Therefore, before deciding definitely on such a location, as well as on the establishment itself, the dressmaker must consider carefully the type of clientele she is likely to have. This, too, must be judged by the size of the town or the city where the business is to be conducted and the price that the women generally pay for their clothes. She should also figure out carefully how many garments she will have to make to realize a certain profit. The number must be sufficient at least to enable her to bear the expense of rent, light, heat, insurance, telephone, and other items generally included in what is called overhead expense and to allow her the salary required for her needs. She should be absolutely honest with herself in this respect and always remember that to do efficient work she must not be distressed with a greater expense than her shop can carry comfortably.

Besides these items, the dressmaker desirous of opening an attractive shop in a down-town district must consider whether in such a shop she could ask more for her work, whether she could get more work to do, and whether it would be more convenient for her customers to come for fittings and for her to get the supplies that she may need. If she firmly believes that the volume of increased business would justify her taking the down-town shop, then by all means she should do so. If not, she should content herself to work at home until such time as she can build up a business that will demand a larger establishment or a down-town shop.

8. Locating on Upper Floors in Buildings.—It does not necessarily follow that a dressmaker with small capital and slight experience cannot locate in a place other than her home. Very often desirable quarters in an office building or on one of the upper floors of a store building are to be had at a price that will be suitable. If such a plan is followed, however, great care must be taken to select a location in which the rooms will be near places that cater to women's needs, such as millinery shops, beauty parlors, musical and art studios, and similar establishments.

9. Locating in Department Stores.—There is still another plan that the dressmaker may try out in her search of a location. Sometimes the managers of large department stores are glad to provide space for a good dressmaker because of the cooperation she can give them in their piece-goods and trimming departments.

Others rent space to dressmakers; and in some instances they will furnish not only the space, but the light, telephone, heat, and delivery service, on a small percentage basis. This basis, of course, varies in different parts of the country, as some stores offer greater inducements than others. Sometimes stores will lease space on an outright rental basis, a plan that presents many advantages.

10. Important Features About Buildings.—In selecting a place for a dressmaker shop in a business district, the dressmaker should, besides following the suggestions that have been given, look into the merits of the building itself. If the shop is located on the ground floor, the appearance of the front should be attractive, and the show windows so arranged as to permit a good display of model gowns, materials, and so on. It is important also to choose a place that at least has heat furnished, and in this way obviate the necessity of employing a janitor or of being compelled to do work that does not go conveniently with the making of garments.

CHOOSING A NAME

11. Every woman who contemplates opening a dressmaker shop should select a name for the establishment, and in order that it may have good advertising and commercial value, the name should be easy to pronounce and to remember. If a name other than her own is adopted, it should be a name that is not used by any other store or establishment in the same town or city.

There are a number of good reasons, from an advertising point of view, why a dressmaking shop or department should have a name other than one's own, and probably the best and most important one is that there is always the likelihood that women will change their names. A shop properly named, however, can have not only changes of ownership but changes in the name of the proprietor without affecting the advertising system and causing a period of depression and readjustment.

Frequently shops carry the first name of the individual, as the famous candy shop "Mary Elizabeth," but they may be called by any name that is applicable and convenient and that has advertising value, as, for instance, Lady Duff Gordon's shop, "Lucille." Then there are many others, such as the "Up-to-Now Shop,"

"The Serv-U Shop," "The Individual Shop," "The Please You Shop," any of which may be used satisfactorily for shops that are nicely appointed and kept in the "pink of perfection."

ROOMS AND THEIR EQUIPMENT

12. To be truly convenient and satisfactory, a dressmaker shop should, if possible, consist of three rooms—a reception room, a fitting room, and a workroom. These rooms should be well-lighted naturally and artificially, should be well-ventilated, and should



have adequate means of heating for cold weather. Nothing is more annoying to customers than to have to sit in a room that is too hot or too cold, and nothing is more unfortunate for workers than to have to work in an uncomfortably cool room, especially since a skilful use of the needle and hands is necessary.

13. Reception Room.—The reception room may be small, but it should be near the entrance to the shop or the elevator, so that it can be reached easily. It should be furnished with a medium-sized table, one or two chairs, a rug or carpet, curtains, a small desk with telephone, possibly a show

case for the display of models, and a rack or stand for magazines. It is a good plan, also, to place the name of the shop on the door of the reception room, so that customers will experience no difficulty in locating the shop.

The very plainest quarters may be made attractive, in fact charming, by a harmonious use of color in paint and cretonne. An artistic type of person necessarily must express herself in her surroundings, so it behooves a dressmaker to make her shop as attractive as her ingenuity, time, and purse will allow. It also speaks well for her ability to handle color and material if she is able to

furnish her reception room so that it puts her customers in an amiable frame of mind.

The extent to which a dressmaker goes in making her reception room appealing, depends, of course, on her capital and the type of patrons for whom she is sewing. Exclusive establishments enter into the matter of furnishings to the extent of employing in their reception room not only the bare necessities but such extras as ferneries, bird cages, aquariums, floor and desk lamps. Often the furniture is wicker because wicker can be painted and upholstered to carry out a particular color scheme. A lavish outlay on appointments, however, would hardly be practical for the small shop, a modest assortment of popular-priced wicker being more appropriate.

14. Fitting Room.—The fitting room of the dressmaker shop should connect with both the reception room and the workroom. In this room should be two mirrors 6 feet long and $2\frac{1}{2}$ to 3 feet wide, arranged in such a way that every part of the garment may be seen during the fitting; also, it should be furnished with a small stand for pins and for the gloves and purse of the customer, a costumer, or clothes tree, for coats and hats, a settee, a chair or two, and a small stool. The floor covering should be, of course, unbleached muslin, so that it can be removed and sent to the laundry when necessary. Such a covering will keep clean not only the floor but the garments that are being made, and will make it possible to turn hems with greater ease than if the covering on the floor were dark.

15. Workroom.—The workroom, which demands more attention than either of the others, should be a good-sized room that connects at least with the fitting room. It should be equipped with a cutting table that is 4 feet wide and 9 feet long and is fitted with drawers 14 to 16 inches deep, to hold patterns, materials, trimmings, scraps, etc. For each helper there should be provided a comfortable chair at a table having small drawers for tools, and, as a rule, there should be a sewing machine for every two persons employed. This room should also contain one or more dress forms and a large wardrobe, or closet.

There should be good smooth irons of at least three sizes, the small, the medium, and the very heavy, the small iron to be as

long as a ruffle iron, for the pressing of lace, plaits, and dainty ruffles; also, a small granite pan for each iron and a small brush for each pan. There should be three ironing boards—a large one for skirts and large garments, a medium-sized one, and a sleeve board. These boards should be well padded, and the covers should be arranged so that they can be changed often, for a garment can be easily spoiled by being ironed on a soiled ironing-board cover.

Several sizes of the best quality of shears and scissors are an absolute necessity in a well-equipped workroom, as are also thimbles, tape measures, 5-foot rules, emery bags, tracing wheels, hem markers, tailor's chalk, drafting paper and pencils, all sizes of needles, and plenty of pins of a good quality. The pins should be those which are made especially for dressmakers' use and which may be bought in pound or half-pound boxes. Such pins have sharp points and are equally as good as those which come in 10-cent papers, but can be had at a more reasonable price when bought by the box. For holding pins, there should be provided large pincushions stuffed with fine coffee grounds that have been thoroughly dried. Such cushions are very solid, they do not rust the pins, and it is easy to remove the pins from them. Pincushions stuffed with hair are light in weight and will be found a convenience.

16. So that the hands may be washed frequently to avoid any danger of soiling a garment, a wash basin and towels and soap should be placed conveniently, and for the same reason a cake of magnesia or a box of French chalk should be provided.

A chest of drawers also is a great convenience in the workroom, provided they are kept neat and tidy and each drawer is labeled so that the contents can be known without searching through them. A good plan is to procure a number of large envelopes in which scraps of material may be kept and labeled; then, too, patterns that are not in constant use and various other things that to be preserved must be put away neatly and carefully can be kept in such drawers.

In the workroom should be also a desk for making up accounts and estimates. It should contain an order book, a customer's record book, a day book for a record of employes' attendance, a calendar, an appointment book, billheads, letterheads, and business cards.

To take care of waste paper and waste material, there should be waste baskets; also, it is well to have on hand large sacks into which the waste may be packed, so that it may be sold to firms that can work it over or given to people who can use it. Very often this item of waste can be turned into a source of revenue.

17. If the work warrants and the shop is wired for electricity, the workroom should be provided with at least one motor sewing machine, for this will save hours of labor and will be conducive to better workmanship. Such machines may be purchased at a very reasonable figure and may be operated at a slight cost. Then, too, the degree of speed is very easily regulated, so that it can be adjusted to suit the operator or the material that is being stitched. It will possibly be well to consider one or more portable motor sewing machines, too, especially if space is at a premium.

Hemstitching machines also are a convenience in a dressmaker shop, as they save considerable time. Satisfactory hemstitching machines, however, are expensive, costing from \$140 to \$300. Therefore, unless the work justifies such an expenditure, it is better to send the hemstitching work out to be done. On the other hand, if much work is to be done, the machine will pay for itself, especially if hemstitching can be solicited from other shops or from persons who do their own sewing.

The pinking machine, too, is a valuable asset to the sewing room, as it saves time in seam finishing.

18. Detailed information cannot be given for the placing of the furniture and other things that go to make up the equipment of the workroom because of the various sizes of rooms, the number of helpers, and the individual requirements. However, pains must be taken to arrange them in such a way that everything will be convenient for turning out work systematically and without any unnecessary loss of time or motion.

The comfort of each worker must be taken into consideration, too, her sewing machine, her work table, and her chair being placed just as conveniently as possible. It is always advisable to provide a footstool for each girl in the workroom, as this will help her to ward off fatigue and to get her lap in the correct position for holding her work. Small boxes covered with cretonne or denim make very good footstools. If sewing machines are used

constantly, a little pad of cloth should be arranged for the pedal so that the noise caused by it will not be noticeable nor tiresome.

19. Care must be exercised in selecting a floor covering that will keep the workroom clean. If the floor is covered with carpet, then heavy, unbleached, double-width sheeting should be purchased and used to cover the carpet, so that the lint and scraps may be swept up easily. A workroom floor covered with linoleum is very practical, especially when the linoleum is an imitation of wood or of a color that is in accord with the furnishings of the room. Linoleum is easily kept clean, and less noise is made in walking on it than on a bare floor.

20. Two medium-sized folding screens covered with soft green or gray poplin or denim are excellent for the workroom, and they will be a convenience in the fitting room also, especially if it is between the reception room and the workroom, as is frequently the case. Sometimes suitable ones can be purchased, but if the kind desired cannot be obtained, a good plan would be to examine some plain, simple screens in the shops and have them duplicated by a carpenter. These may then be covered to harmonize with the room in which they are to be used.

21. The wall decoration of a workroom should be as simple as possible, preferably one of soft buff or cream, as this color is very cheerful, tends to give the effect of sunlight, and is restful to the eye. It is well to remember that the eyes should be carefully protected where close work is to be done.

In the various rooms of the shop, but particularly in the workroom, attractive, beautiful pictures should adorn the walls. They may be the most inexpensive prints costing but 10 to 50 cents each, but they should be copies of masterpieces, pictures that suggest magnificent lines and curves, completeness, and, in fact, a master hand. If beautiful pictures meet the eyes when they are lifted unconsciously for rest, the worker will be inspired and encouraged, and will go back to the work in hand with renewed energy, which undoubtedly produces better workmanship. In many dressmaking shops, posters supplied by fashion companies are used to decorate the walls. Such posters, provided they are changed frequently, help to keep the workers, as well as the customers, in touch with things fashionable.

Soft, white cheesecloth of good quality makes excellent curtains for a workroom, as they give a soft, even light that is not only good but quite necessary. Such curtains are easily laundered and they suggest simplicity, which is one of the chief requisites of the successful workroom.

FINDINGS

22. In a well-conducted dressmaker shop, a supply of *findings*, by which are meant the accessories required for dresses, is a necessity. At least, it is important for the dressmaker to have on hand a supply that is adequate to take care of her needs; and usually it is good business to keep enough on hand to sell to customers. The following list includes the findings that are commonly needed in a dressmaker shop:

Basting thread	China silk and net or	Hooks and eyes
Beads for embroidery work	other lining materials; white, flesh and black	Muslin for modeling
Bias binding	Coat weights	Percaline
Braid	Cotton thread	Seam binding
Buckles and ornaments	Crinoline	Silk thread
Buttonhole twist	Embroidery floss	Skirt belting
Button molds, Buttons	Dress shields	Snap fasteners
Cable cords	Herringbone tape	Stay tape for coats
		Tailor's buttonhole gimp

23. Economy in Purchasing.—By watching the sales at notion counters, a dressmaker can very often procure at wholesale prices the small supplies she needs for her workroom; and if she desires to keep a supply on hand for sale to her customers she can usually buy them direct from wholesalers or dressmaker jobbers.

The findings that belong to the shop and are not to be sold to customers should be kept separate from those which are offered for sale, and helpers in the shop should be cautioned to be as careful as possible with them, so that no waste will result. When findings from the shop are to be used on customer's garments, that is, if the customer does not supply her own, a record should be made of the amount used so that the proper charge can be made.

24. Economy in Use.—If a dressmaker would make a success of her business, she ought to remember that the seemingly little

things count as well as the big things. For this reason, she should insist that the greatest care be exercised and the strictest economy be practiced in the workroom, and that the greatest precaution be taken to figure in every article that enters into the construction of a garment. The idea that the dressmaker should make a dress and then furnish gratis the beltings, fasteners, seam bindings, thread, etc., is erroneous. All these findings should be carefully itemized and added to the customer's bill, so that there will be every chance of making a profit consistent with the service rendered and the material supplied.

25. Securing Up-to-Date Findings.—To keep abreast with the times, a dressmaker will do well to give special attention to new findings that are introduced occasionally to conform to style changes. Information about such articles or materials can be obtained from the manufacturer, the wholesale distributor of dress findings, and the advertisements in home and trade publications. For instance, leaded tapes to weight down dresses and skirts when the straight silhouette is in vogue, boned crinoline and boned cording to make skirts stand out when flaring skirts are in fashion, and hook-and-eye tape, are a few of the many things that will aid in getting quick and satisfactory results.

Some of the accessories shown in the shops are not of so good quality as those which can be made at home, but good ideas may be obtained from them. On the other hand, some are so ingenious in form and material that they are less expensive when purchased ready made, and they will save time in the development of garments.

STATIONERY AND OTHER PRINTED MATTER

26. As is true of any other business, the dressmaker shop should be supplied with suitable stationery, which includes letter-heads and envelopes for correspondence, billheads and statements for properly billing and receipting accounts of customers, and suitable cards to be used to advertise the business. Boxes in which to pack garments for delivery are also helpful, and as a general rule it is considered advisable to have the name and the address of the shop printed on them. Stationery may be printed, lithographed, engraved, or embossed, and the price that the dressmaker wishes to pay will generally determine which she should use.

Printing is the least expensive of the processes mentioned, and is usually satisfactory.

27. Letterheads.—The letterheads to be used by a dressmaker shop must receive careful attention, because a business is frequently judged by its stationery. As a rule, paper for business letterheads is $8\frac{1}{2}$ inches wide and 11 inches long, although for use by women, to give it the “feminine” appearance, this size is sometimes folded so as to form a double sheet $5\frac{1}{2}$ inches wide and $8\frac{1}{2}$ inches long. Also, according to the trend of fashion in stationery, sheets of other dimensions are chosen in order to secure novel and distinctive effects.

White bond paper printed in black is generally considered to be the best to use for letterheads, yet very striking effects can often be secured by selecting some delicate tint for the paper and a contrasting color for the ink used in printing.

28. Good-appearing letterheads will depend on the wording that is used. In no case must an attempt be made to put too much in a heading; and, on the other hand, care must be taken to have enough. Modesty in a letter heading is more becoming than extravagant display, and it is really a means of creating distinctiveness. Although the printer can usually be depended on to produce a good style, sometimes it is advisable to have an engraving made by an artist competent to produce just the design that is required.

The number of letterheads to purchase will depend on the demand for them. For ordinary use, 500 or 1,000 will be ample for a start; but if the dressmaker contemplates the issuing of mimeographed letters, or letters in imitation of typewriting, to further her business, she should estimate her needs and order accordingly.

29. Envelopes.—As a general rule, the envelopes should match the letterheads, both as to paper and as to style of printing. For letterheads of regular size, a No. 6, $6\frac{1}{4}$, or $6\frac{1}{2}$ envelope is generally used, the larger size being desirable if enclosures are to be made with the letters.

The letter paper that is used for such envelopes should be folded as follows: In all, three folds are made. To form the first one, bring up the lower edge so that it meets or nearly meets the top edge and crease through the center; then, with the folded

edge to your left, bring the lower edge up and make the second fold at about one-third of the length of the folded sheet from the lower edge; finally, turn the top of the sheet down to the second fold and crease it so as to form the third fold.

For the small, double letterheads referred to, a baronial envelope, which is $5\frac{3}{8}$ inches wide and $4\frac{3}{8}$ inches deep, is used. The letterheads for such envelopes are folded by simply bringing the bottom to the top and then forming a crease through the center.

Large envelopes for special purposes are to be had, also other sizes to match unusual styles of paper.

30. For the safe return of a letter, in case it does not reach its proper destination, the government requires that a return card, or address, be printed on the envelope. Whether to print this in the upper left-hand corner of the front of the envelope or on the back flap has been a matter of personal taste, but now the postal authorities specify that the printing should not be on the back.

Many persons in business make use of the stamped envelopes that are prepared by the government. Such envelopes may be purchased through any postmaster and can be had in all the standard sizes. Printed and stamped envelopes can be procured at any post office in lots of 500 and multiples of 500 for just a little more than the actual cost of the postage stamps.

31. Billheads and Statements.—The billheads to be used by the dressmaker in billing a garment to a customer may as a rule be of a size that will fit a No. 6 envelope when the bill is folded once across the center. The heading on a billhead should contain a date line, a line or two for the person's name and address, and the name of the dressmaker shop or the person in business. In front of this name should appear the word "To," and after it the abbreviation "Dr.," which stands for debtor; as, for example, "To The Modiste Shop, Dr." Following this may be wording appropriate for the business, and, if desired, the terms. Below the heading should be a ruled space in which to write the items to be billed.

32. If charge accounts are to be employed in a dressmaker shop, it will be necessary also to provide statements to be sent out each month to customers that neglect to pay their bills promptly.

Statements are practically the same as billheads in appearance, but across the top should appear the word "Statement." The

TELEPHONE 2998

Mary Arden

MODISTE AND
LADIES' TAILOR

ROOM 224
COMMONWEALTH BLDG.

CHICAGO, ILL.

TELEPHONE GRAMERCY 4821

DRESSMAKING

AT

"The Please You Shop"

THE MISSES ARMSTRONG
DESIGNERS

ROOMS 202 TO 206
THE WALDHEIM BLDG.

10TH AND WALNUT STREETS

The Up-to-Now Shop

WE DESIGN, CUT, AND FIT DRESSES
YOU CAN BE YOUR OWN SEAMSTRESS
SERVICES UNIQUE AND CONVENIENT
STOP IN OR TELEPHONE AND LET US
TELL YOU ABOUT IT

2104 CHESTNUT ST

TELEPHONE 4897

CONVENIENT TO YOU—108 JEFFERSON AVE.

THE ELEANOR ROBERTS

“Transformatory Shop”

A TELEPHONE CALL TO 2118
BRINGS US TO YOUR HOME
TO ADVISE YOU ABOUT YOUR
OLD AND NEW CLOTHES

OUR SHOP WILL SAVE YOU MONEY!

HOME SEWING DEPARTMENT
LINGERIE AND CHILDREN'S GARMENTS

Dainty Blouses a Feature With Us at

The Serv-U Shop

SECOND FLOOR, MARSON BLDG.
608 LINDEN ST. TELEPHONE 1372

SKILLED HANDS PRODUCE PLEASING WORK

Miss Janet Ellison

WILL SEW FOR
YOU IN
YOUR HOME

TELEPHONE 2763

WRITE 760 PINE ST.

statement simply serves to call the attention of the customer to the fact that she has not paid the bill previously submitted, and such a reminder aids materially in bringing about the payment of accounts.

33. Business Cards.—Cards stating the nature of the business and giving the name of the shop, the complete address, and the telephone number will prove helpful in promoting the business of a dressmaker shop. Such cards may be distributed in many ways. For example, they may be enclosed in notes to friends or mailed to persons for whom the dressmaker would like to work and who she feels would make good patrons for her. Another plan, and an excellent one, would be to supply salespeople in piece goods, trimmings, and notions with a number of the cards, so that they may know of a dressmaker shop and may have some definite information about it to pass out to persons who inquire for the services of a dressmaker or to whom they wish to recommend the work of the shop.

34. Business cards vary in size, but, as a rule, those for dressmaker shops may be about $3\frac{1}{4}$ inches by $2\frac{1}{4}$ inches. Usually, a good grade of bristol board is satisfactory for such cards. What the cards should contain and how the matter should be arranged on them will depend on the nature of the business. In Figs. 1 and 2 are shown examples of cards that could be used for several kinds of shops, and for the person contemplating the establishment of a business it will be well to note all the information given on these cards and the way in which the matter is arranged.

FASHION PUBLICATIONS

35. Value of Magazines.—Good fashion literature is an absolute necessity in any well-regulated, up-to-date dressmaker shop, and the expense of magazine subscriptions should never be considered in estimating their value. If better ideas can be secured from publications of the higher grade, the dressmaker should not hesitate to pay the price, for these publications take her a step higher in her work and make it possible for her to charge more for her product. Of course, the chief purpose of magazines is to give information as to the trend of fashions and the work of the great designers and creators of styles. In truth, they become

silent partners, bringing messages from the outside world and showing what the manufacturer is giving to the world in the way of products. Time given to the study of fashion publications should never be begrudged, for even glancing through a first-rate fashion book will refresh the mind and give inspiration.

36. Selection of Magazines.—In making a selection of magazines, the dressmaker should endeavor to choose publications that will suit her clientele. To accomplish this, it will be necessary for her to select several different types of publications; then she will have a variety of fashion suggestions to work from and to submit to her customers.

Among those she selects, she will do well to have two or three domestic magazines; that is, magazines of a type that have a pattern service and are not expensive in price. Then, if possible, she should secure one or two of the publications that are devoted particularly to new styles and fashions, but that are not extreme in either regard, and one that has good color plates, which will serve as a guide in combining fashionable colors. She should subscribe for one publication that gives an idea of the advanced and extreme styles, so that she can follow the trend of fashion and keep informed on what is likely to come in the way of fashion changes. Such a publication will cost considerably more than any of the others, because it is generally published in France; nevertheless, every dressmaking shop should be supplied with at least one.

37. Economy in Subscriptions.—Considerable money can be saved on magazine subscriptions if a little thought is given to this matter. Magazines subscribed for at one time for 2 or 3 years can usually be gotten cheaper than if taken for only a year. Then, too, if several magazines are subscribed for or if the subscriptions are secured through a club, one free subscription is sometimes given with two or three others. If attention is given to the matter of renewal before the subscription expires, it is possible to save enough over the news-stand purchases to pay a goodly portion on an additional subscription. It is advisable, therefore, to keep some kind of record of the expiration of subscriptions. A good plan is to have a large calendar in the workroom and to mark on it the expiration date of each magazine, so that the time of renewal will be definitely known.

INFORMATION ON BUSINESS MATTERS

38. Establishing Credit.—One of the first things that a dressmaker should do on entering business is to establish credit with the merchants of her town or city. Even though she begins in only a very modest way, she should make business acquaintances and inform them about the work she is doing. Progressive merchants will be glad to know a dressmaker and to cooperate with her in every way, for they realize that they make a profit on the things she buys, such as piece goods, trimmings, and findings of all kinds, and that it is to their advantage to aid her in building up a business. The general custom is to allow a dressmaker 10-per-cent. discount, and this consideration should be returned by the prompt payment of her bills. In fact, she should be very careful never to jeopardize her credit. Many concerns dislike dressmakers' accounts because they give the 10-per-cent. discount and then must wait an unreasonable length of time for their money. Such action on the part of the dressmaker is not only unwise, but unfair to the merchant.

39. Cash Purchases.—Another advantage that a dressmaker derives from acquainting merchants with her work is that when they know what its nature is they will almost invariably give her rare bargains in materials, trimmings, and findings that they feel she can handle skilfully. They should be rewarded by cash return or by very prompt payment, provided the dressmaker maintains a charge account. By many merchants, a 30-day account is usually considered as good as cash.

A dressmaker who wishes to retain her credit and to be favored with prices better than are given to people out of the trade, should never permit her account to go past the date agreed on for payment, which may be the first, the tenth, or any other date of the month, as the merchant decides.

40. Opening and Maintaining a Bank Account.—The dressmaker who is starting in business for herself should immediately open a bank account at some convenient bank, as maintaining an account at a bank enables the payment of bills by check, which is the most convenient and businesslike way. Also, it gives to the dressmaker valuable standing in the business world.

41. When opening an account at a bank, each depositor is required to sign a **signature book**, or **signature card**. This book or card is used by the bank to keep a record of the address and signature of each depositor. In signing, the depositor writes her full name as she habitually writes it, and her address. The style of signature should never be changed, and all business papers should be signed exactly as the signature is written in the book or on the card.

42. When an account with a bank is opened, the depositor receives a **pass book**, which is the evidence of her deposit. The name of the depositor and the number of her account are written on the cover and also on the inside. Sometimes this book contains the rules of the bank, often the entire set of by-laws and other information, such as the names of the bank officers. The pass book should always be taken to the bank when a deposit is made, so that the amount deposited in the bank may be entered. Each time a deposit is made, there should be presented with the pass book and the money and checks to be deposited a **deposit slip**. This slip is furnished by the banks so that each depositor may fill out and give to the bank an itemized statement of the deposit.

Nearly all banks make it a practice to balance business accounts once a month. Some of them require that the pass book be left in their care until the balance is made, and others furnish the customer with statements showing the condition of the account. When statements are furnished, the depositor does not have to leave her pass book with the bank. In any event, it is well to have accounts balanced once a month, as such a plan promotes accuracy in the handling of money.

43. After the depositor has made her first deposit and the bank has given her a pass book with the amount entered to her credit, she may obtain a **check-book**. Then she should deposit all moneys at least once or twice a week and pay her bills by check. A **check** is a draft, or an order for money, drawn by a depositor on her bank, and should never be drawn unless there is sufficient money on deposit to meet it when presented. Checks should be numbered consecutively, so that each one can be accounted for. A record of each check drawn should be kept on the stub of the check-book, and this stub should show the date, the amount, the name of the person to whom the check is drawn, and the balance

in the bank. Loose blank checks should be used only in extreme emergencies. The bank passbook or bank statement and the check-book should be compared frequently, so as to detect any errors and avoid overdrawing an account.

44. If desired, the bank will furnish, free of charge, a special check-book with the name of the dressmaker printed on the checks. The use of such checks is a decided advantage, as it not only shows that she is endeavoring to conduct her business efficiently, but serves to identify her individual check and to advertise her business to a certain extent.

45. Checks may be made payable either to the order of a certain person or to the bearer. In the former case, the payee must be known to be the proper person and must indorse the check before the money will be paid; in the latter case, any one holding the check is entitled to present it, and no questions will be asked. While a bank cannot be held responsible for the payment of a bearer check to the wrong person, the paying teller may refuse to cash a check until an investigation is made if suspicious circumstances warrant such action.

In case a check is lost or stolen or is obtained by fraud, the bank should be notified immediately by telegraph or telephone to stop payment, and then this order should be confirmed at once in writing. In fact, payment on a check can be stopped at any time before it is presented by notifying the bank and giving full particulars concerning it.

46. In writing a check, the dressmaker should take every care to protect herself against the dishonest intentions of any future holder of her paper. She should never write a check with a lead pencil, for such a check would not be valid and could easily be altered; to avoid trouble, she should always use ink. She should commence to write the amount as far to the left as possible, so that nothing can be inserted before it, and she should fill up the remainder of the space intended for the amount with a heavy line, so that nothing can be added after the amount. All figures should be made plainly, and the amount in figures should correspond with the written amount. When there is a difference, the amount that is written out will ordinarily be regarded as the correct one. It is generally a good idea to include in a check made out for the

payment of a bill such a memorandum as "In full payment of bill for April 2, 19__." Though such a check is not always a binding legal receipt, it usually serves all purposes of a receipt after it has been collected.

A check used in paying an agent of a concern should be made out in the firm's name, not the agent's. It is sometimes more convenient to remit directly to the firm, and for this purpose should be used envelopes containing a printed return card, or address.

47. A **raised check** is one that has been altered by a clever but dishonest person so as to obtain a greater amount than that for which the check was originally drawn. Almost \$20,000,000 is lost annually in the United States through raised checks, and the Supreme Court has decided that if a check has been given, properly signed, and afterwards raised, the giver of the check becomes the loser, provided there is a sufficient amount of money in the bank to cash the check when it is presented for payment. As a safeguard against this, there are on the market a number of devices, some of them quite inexpensive, that may be used for preventing checks from being altered. However, if reasonable care is exercised in filling out the check, it will not be necessary for the dressmaker opening a shop to invest in such a device, especially if the business is not large.

48. A **certified check** is a common check that has been certified by the cashier of the bank on which it is drawn; that is, one on which he has written or stamped across its face, usually with red ink, the word "certified," the date, and his signature. Certifying a check makes the bank, and not the drawer, responsible for its payment. After a check has been certified, it is at once deducted from the maker's account; therefore, if it is not used, it must be deposited to her credit before the amount of the check can be added to her account again. Payment cannot be stopped on a certified check.

49. Business concerns hesitate to accept checks from persons or firms of whose responsibility they know nothing, for after goods are shipped, the check may be found to be worthless. They therefore prefer that their customers make payment by bank draft, rather than by check. A **bank draft** is an order in which one bank instructs another bank in or near the place in which the payee

lives to pay the amount named. The bank receives the money from the purchaser of the draft and then becomes responsible for the payment of the draft. For this reason, most firms regard a bank draft more favorably than a personal check.

50. Checks should always be presented for payment as soon as possible. Strict adherence to this rule will avoid much annoyance for the drawer of the check and loss for the holder of it. If the check is paid without delay, the maker will not be compelled to keep a record of outstanding checks. Furthermore, if the bank should fail before the check is presented for payment, the holder loses the amount because she cannot have recourse to the maker if more than a reasonable time has elapsed since the check was given.

51. Bank Balance.—The dressmaker should always know the exact balance she has in the bank, in order that she may be assured that there is enough on deposit to pay whatever checks she may draw and thus prevent overdrawn accounts. There are numerous forms for keeping track of the bank balance, but that shown in Fig. 3 is both simple and convenient.

The first column contains the number of each check drawn; the second column contains the date on which the check was drawn or on which a deposit was made; the third column shows to whom

Check Number	Date 19__	Payable to	Amount	Deposit	Balance
	Mch. 14			\$500 00	\$500 00
323	" 16	Everard Johnston & Co.	\$ 25 00		475 00
324	" 17	Imperial Novelty Co.	12 36		462 64
	" 18			104 72	567 36

FIG. 3

the check was made payable; the fourth column contains the amount of the check; the fifth column indicates the amount of each deposit made; and the sixth column shows the balance at the end of each transaction. Thus, in the case shown, \$500 was deposited on March 14, 19__. On March 16, check No. 323 for \$25.00 was drawn in favor of Everard Johnston & Co., leaving a balance of \$475.00. On the next day, check No. 324 was drawn payable to the Imperial Novelty Co., for \$12.36, leaving a balance

of \$462.64 in the bank. On March 18, a deposit of \$104.72 was made, and the balance in the bank at the close of that day's business was \$567.36.

52. Accounting.—In a shop conducted on a small scale, a book account should be kept of the dealings with each customer. A simple way in which to keep this account is to purchase a cash book, assign several pages for the account of each customer, enter on the right-hand page all charges for materials, findings, and

Mrs. Catherine Simpson,
434 Wyoming Ave.,
Scranton, Pa.

<i>Cr.</i>			<i>Dr.</i>
19__		19__	
Apr. 10		Apr. 1	
By cash	\$29.56	4 yd. silk, @ \$3.50	\$14.00
		1 yd. crêpe, @ \$3.00	3.00
		Hooks and eyes	.20
		Sewing silk	.36
		Making dress	12.00
			\$29.56

FIG. 4

service rendered, and on the left-hand page all moneys paid by the customer, as is shown in Fig. 4. The same account may be kept on individual account cards and filed alphabetically.

53. Overhead Expense.—Every commercial enterprise must bear the burden of what is commonly known as overhead expense. This consists of rent, light, heat, telephone service, messenger service, insurance—in fact, all items of expense that must be added to the cost of production. Included in this amount, too, should be a fair salary for the proprietor of the shop.

This overhead expense should be kept at the lowest figure in order to prevent it from being a disturbing element in the business. It is a well-known fact that a business woman cannot do good work when she is under the strain of not being able to meet her bills and her pay-roll. For this reason, she should never launch out beyond her capabilities nor involve herself to a greater extent than her strength and patronage warrant. Neither should

she crowd herself out of small quarters into more spacious ones nor put on new help in her workroom unless the volume of her work is such that it absolutely demands such enlargement. If she keeps within bounds, she will be able to meet all her bills promptly and her own individual work will be better as a result.

54. Inventory.—No business can be conducted in a satisfactory manner without the taking of inventory, which means the listing and pricing of all stock and furnishings at actual value. The reasons for this are several. The proprietor of every business should know each year the amount of profit or loss which he or she has made. In effect it is the same as balancing the books and clearing the business deck for the next year's business.

Then, too, inventory enables one to make an exact statement of one's financial status for credit and income-tax purposes. Also, it is necessary in order to secure a fair fire-insurance rating. Lastly, inventory is demanded by the government in order to meet the income-tax requirements.

55. The time for taking inventory varies according to the nature of the business. Since the beginning of the calendar year is generally a slack time in the business world, it is favored for the taking of inventory, but there are other times that are preferred by some firms. If another date besides the last day of December is desired for the ending of the fiscal year, it must be approved by the Commissioner of Internal Revenue at Washington, D. C.

It is not an unusual occurrence for inventory to be taken twice a year, January and July being considered the most advantageous times.

56. In the taking of inventory, it is generally conceded that all articles in stock should be listed at either cost or market price, whichever is lower. This means that an article costing \$5 but on which the market price at the time of inventory is \$5.50 should be listed at \$5. If, however, its value has depreciated 50 cents instead of increasing the same amount, it should be listed at \$4.50. The reason for this is plain, for if value that does not exist is given to stock, not only are the insurance, the credit rating, and the income tax based on untrue figures, but actual loss by depreciation of goods is overlooked and the real financial condition is

misjudged. It can easily be seen that in this way the success of a business is jeopardized.

In the evaluation of fixtures, the wear and tear must be taken into account. It is customary to figure a depreciation of 10 per cent. each year. This means that fixtures purchased for \$100 would be worth at the end of the first year $\$100 - (.10 \times \$100) = \$90$, at the end of the second year $\$90 - (.10 \times \$90) = \$81$, at the end of the third year $\$81 - (.10 \times \$81) = \$72.90$, and so on.

57. Net Profit or Loss.—To determine the actual profit or loss in business, a knowledge of which is essential to the systematic developing of the business and also for the determining of a fair income tax, the method set forth by the following formula may be adopted:

TO DETERMINE NET PROFIT OR LOSS

1. List amount of inventory at beginning of year.....	\$.....
2. Add purchases during year.....	\$.....
3. Total	\$.....
4. Subtract inventory at end of year.....	\$.....
5. Cost of goods sold during year.....	\$.....
6. Sales during year (cash and credit).....	\$.....
7. Subtract item 5 from item 6 to arrive at gross profit..	\$.....
8. Subtract expense of doing business, rent, wages, insurance, a reasonable salary to proprietor, light, fuel, depreciation on fixtures, bad-debt losses, taxes on business except income tax, and all other business expenses	\$.....
9. NET PROFIT OR LOSS FOR YEAR.....	\$.....

58. Income Tax.—Figuring income tax need not be such a tedious task as is sometimes thought if one understands it and goes about the determining of it in a systematic way.

All taxes are, of course, figured in proportion to value, and the income-tax valuation can be either (1) cost or (2) market price, whichever is lower. Either basis may be adopted, but change cannot be made from (1) to (2) without permission from the Commissioner of Revenue.

Income-tax laws have, since their adoption, been subject to various changes, and will doubtless undergo further changes. Consequently, it is impossible to give exact figures that will hold true over an indefinite period of time. Enough quoting, however, from the laws themselves, can be given in order to make clear to the proprietor of a

dressmaker shop or the woman who does sewing as a business what constitutes her gross income and the deductions she must make to obtain the taxable amount of her earnings.

Besides studying these features of income-tax requirements, she should procure a copy of the *Individual Income Tax Return Blank*, which explains the matter minutely, gives the figures that are applicable to the current year, and tells how to figure the amount of her income tax.

59. The term *gross income* includes gains, profits, and income derived from salaries, wages, or compensation for personal service . . . or from professions, vocations, trades, businesses, commerce, or sales, or dealings in property, whether real or personal, growing out of the ownership or use of or interest in such property; also, from interest, rent, dividends, securities, or the transaction of any business carried on for gain or profit, or gains or profits and income derived from any source whatever. The amount of all such items shall be included in the gross income for the taxable year in which received by the taxpayer, unless, under methods of accounting, permitted to be properly accounted for as of a different period.

60. The *deductions* allowed individuals are the following :

Business Expenses.

Traveling Expenses.

Cost of Materials.

Professional Expenses.

Compensation for Personal Services.

Rentals.

Taxes Paid.

Interest Paid.

Losses by Fire, Storm, etc.

Bad Debts.

Contributions.

The rates of *personal exemption* and *credit for dependents* are variable. Those for each current year are explained on the Income Tax Blanks. After the personal exemption and credit for dependents have been subtracted from the gross income, the result is the *taxable amount*. This amount multiplied by the rate of tax equals the *income tax*.

61. Insurance.—A person establishing a business should be safeguarded as much as possible from loss by fire or theft. The rates are not enormous and can be afforded much better than can the loss that results from lack of proper protection. But in taking out insurance, a person should be sure to understand all clauses in the policy.

Although conditions vary with different companies, there are several conditions on which nearly all companies agree that insurance is void. For example, if the hazard is increased by a change in the structure of the building or by the use of inflammable material for decorations, insurance is void. Another condition is any change in the possession of the stock other than by death of the insured person. Companies are not liable for shop furnishings, etc., which have not been listed in the policy. Also, most companies require an annual inventory, a bookkeeping system, and an iron safe in which the inventory and books must be kept. Besides the foregoing, there are other clauses which should be observed carefully so that nothing can be brought up that could hinder the securing of a fair insurance in case of fire or theft.

62. The *coinsurance clause* forms a part of the fire insurance policy of nearly every company. This clause demands the insured to keep his or her property insured for a minimum fixed percentage of its value, usually 80 per cent. Otherwise, in case of fire, the insurer receives insurance only for the proportion of the loss which the amount of insurance carried bears to the amount of insurance which should have been carried to meet the coinsurance clause. The following example will make this clearer:

Value of property insured.....	\$10,000
Insurance according to 80-per-cent. coinsurance clause	8,000
Insurance actually carried.....	8,000
Fire loss	6,000
Insurance that company is required to pay.....	6,000
Value of property insured.....	10,000
Insurance according to 80-per-cent. coinsurance clause	8,000
Insurance actually carried	6,000
(Three-fourths the amount required by 80-per-cent. coinsurance clause)	
Insurance that company is required to pay.....	4,500
(Three-fourths the actual insurance, as required by 80-per-cent. coinsurance clause)	
Loss borne by insured.....	1,500

In case of total loss, however, the company will pay the face of the policy regardless of whether or not the insured has complied with the coinsurance clause.

63. Since the stock that is carried in a dressmaking shop varies from season to season according to the time of the year, it cannot be insured in so exact a manner as can staple goods. Companies have, however, taken into account seasonal fluctuation and provided a system of *short-term insurance* that protects the dressmaker in rush seasons. This extra insurance is, of course, over and above the regular insurance which she carries at all times.

64. Arrangement of Stock.—If you are conducting an establishment that contains much stock, your efforts to diminish the danger against fire should be doubled, for a flash of flame, a little smoke, or a few buckets of water will ruin an entire stock in a very short time.

As a precaution, all heavy materials, such as velvets and wools, should be kept in either closed boxes or drawers. Flowers, feathers, and ribbons should be kept in glass cases, or in closed boxes and drawers. Thin, diaphanous materials, such as chiffons, malines, and nets, should be kept together.

Two or three buckets of water, with covers over the tops, should be placed in the corner of the workroom. A hose, sufficiently long to reach to any part of the room, should be coiled on a revolving reel, near the water pipe. The telephone number of the nearest fire department should be pasted in large figures near the telephone. Several good chemical fire extinguishers of standard make should be located in convenient places on the wall, in both the workroom and the fitting room.

Do not keep gasoline, naphtha, or any other inflammable fluid in or about the shop. Do not have open show cases underneath gaslights or lamps. Do not cover electric-light globes with gossamer material, or, in fact, with any kind of decoration that may easily burst into a blaze. Do not have curtains near flames or radiators, and cover all gaslights in the workroom with wire guards or frames. "Safety First" should be your slogan.

65. Discounting Bills.—The up-to-date practice of discounting bills has proved to be a real boom in the business world. Different wholesale houses offer different rates of discount, so the profit

varies, but it always is wise to make advantageous the prompt payment of bills.

In order that you may see the full benefit to be derived from discounting bills, let us take an example of an order from a wholesale dry-goods establishment that offers a discount of 7 off 10 and 5 off 30, which means that a bill paid within 10 days from the date on it will be discounted 7 per cent., and one paid within 30 days from the date will be discounted 5 per cent.

If the bill is \$100, the discount is \$7.00 for 10-day payment, which is clear gain if the dressmaker has cash with which to pay the bill. If, however, she does not have cash at hand, it would pay her to borrow the money. Borrowing \$100 at the bank for 90 days, the time of a short-time note, at 6 per cent. makes a cost of \$1.50, which means that the dressmaker saves \$7.00—\$1.50 or \$5.50, for within 90 days she will have time to sell her stock and pay the loan. At this rate, it can readily be seen that if a dressmaker or a proprietor of a dressmaking establishment makes a practice of discounting her bills, she can save in a year the cost of considerable stock and add to her capital. In this way, her money will be making more money.

The amount of good that results from transactions of this nature is far reaching in more ways than one. The dressmaker who pays her bills early helps the firms from whom she buys to discount their bills and to give better offers. If she must borrow money to do so, she is assisting in maintaining the banking institutions of her home city. Then, too, she is helping herself, for she becomes a better collector, a better shopkeeper, and a better buyer.

THE DRESSMAKER AND HER WORK

66. To be really successful, a dressmaker shop, a tailor shop, or a specialty shop for that matter, must have an air, or atmosphere, of distinctiveness, and the woman who conducts it should possess a pleasing personality if she would attract customers and hold them. Of course, as has been pointed out, there must be a sufficient amount of capital to carry on the work, but money is the smallest part of the investment required in establishing a shop. Added to the capital, there must be a stock of determination, self-control, application, and energy and an abundance of good nature. This last quality is the summing up of all

the traits that go to make up the successful business woman. It means that she is not easily perturbed nor made to show vexation or annoyance. She is in business for the purpose of making a profit, and should realize that a show of irritation is usually the means of lessening income and thereby profit.

A woman will succeed who devotes her time and energy to the accomplishment of what she undertakes. She must always consider the customer's viewpoint, as the customer is investing money in small amounts from time to time and wants returns on the investment by securing as good materials, styles, and wearing qualities as can be found.

67. Personal Appearance.—A dressmaker should always give careful thought to her personal appearance, and cleanliness should be second nature to her. Then, if she is wise and her shop moderately small, she will select a simple style of dress that is particularly becoming and will adapt that style individually.

In making such a selection, she should take care that the lines are in harmony with the prevailing mode and still do not express it definitely. Likewise, she should determine on a color that is individually becoming and a material that can be kept very clean and fresh. Gray cotton poplin, madras, or chambray, and light-blue or light-pink chambray or zephyr gingham make excellent dresses for shop wear, especially when worn with white collars and cuffs, as garments made of such materials can always be kept fresh.

Silk is rarely desirable for shop dresses, unless of a durable quality, because the hard wear that results from fitting, hanging skirts, and reaching over the table in cutting or pressing causes the garment to become shabby soon and to wear out quickly.

Woolen material is less desirable than silk, because it catches ravelings and thread, roughs up, wrinkles easily, and requires frequent pressing to keep it in good condition.

The common-sense uniform of nurses is worthy of consideration when one is planning garments for shop wear. The nurse is always clean and fresh and is not tired unnecessarily in keeping herself so.

In very exclusive shops, of course, the modiste or designer who does none of the construction, but just plans the garments, may dress as beautifully as she desires, wearing as extreme styles as she chooses and her position warrants.

68. Planning of Work.—If a dressmaker would make a success of her business and get the best return for the energy she expends, she should plan her work with great care. In fact, nothing is more important in an establishment of this kind than the systematic planning of the work.

Every dressmaker understands the importance of properly placing a pattern on material. She would not think of placing and cutting one piece of a pattern without considering whether she were going to have a sufficient amount to cut out the entire garment or whether each piece would come on the correct grain of the cloth. And so it ought to be with the day's affairs. They should be planned thoughtfully enough to enable each piece of work to come at a time in the day when it can be executed to the very best advantage. Then the business of the day will go more smoothly, and when the dressmaker leaves the shop at night, she will feel that she has accomplished something and has earned rest and recreation.

69. To get the most satisfactory results, a dressmaker should go to her shop in the morning with the thought of the day's work uppermost in her mind. Then she should sit down for 10 or 20 minutes and outline what must be done that day and how it can be done most efficiently. Work planned in this way will move with greater rapidity and will be far less disconcerting than if it is taken up in a haphazard manner. Dressmakers are frequently brought to the realization that 10 minutes spent in planning a piece of work will save many hours of ripping and rearranging.

Many dressmakers think that they should look over the fashion literature before they begin the day's business. Experience, however, has demonstrated that the best time for obtaining fashion and fabric information is at night, before or after dinner. When this plan is followed, the early part of the morning is left free for the planning of the day's work. One big specialty shop in America that turns out superior work holds to the truth that women who do this clever work should not read the fashion papers in the morning.

70. Conserving of Energy.—Dressmakers have the reputation the world over for overexerting themselves in doing their work; but it does not pay to be that kind of dressmaker. Careful planning of the work, as has just been explained, tends to conserve

energy and to avoid nerve-racking problems. If a dressmaker tries this on several garments, she will never again rush haphazardly into the making of another garment, but will first carefully outline the various steps of development.

Another condition for her to guard against is overwork, such as is caused by sitting up and plying her needle late into the night. If a dressmaker would be ready to do a good day's work on the morrow, she should endeavor to refresh herself by means of rest, some sort of recreation, or a different kind of work.

The chief advantage of having a shop away from her home is that it enables her to leave her work behind her at night and go home to dinner relieved of the duties of the day. For her own good, she should be free to relax, to do other things, to choose something different from her daily work—something that inspires and helps her, such as calling or attending church, a theater party, or a club meeting. Besides affording her pleasure, all these will make it possible for her to see clothes, to study color and fabric combinations, and to realize the need of certain kinds of garments for seasonal wear. Such practices will help her in her efforts toward individual adaptation, and her next day's work will be far better than if she had laboriously plodded on long past the hour that says, "A day's work is done."

71. In view of these facts, it is not strange that the cry goes out from business people the country wide, "Women do not conserve their energies." The truth is that they do not know how, for they never know when a day's work is done. This is particularly the case with women who sew. If they would only realize that when they complete a day's work, their tasks are over until tomorrow, just as men do, they would find that they themselves would be in much better condition for the next day and that tomorrow's work would bring about much more satisfactory results in every way. Even the fingers are more deft when they are thoroughly rested and have had time to relax from continuous working.

72. The ways suggested will help the dressmaker overcome fatigue and nerve strain and equip herself to carry the responsibility of her shop; yet she can do something more. She ought also to keep several things going at a time or to have sufficient work on hand, so that if a garment in the making becomes annoy-

ing, or a place is reached where she is undecided just what she should do, she can put the garment on a dress form or lay it aside and begin work on another garment. She can thus relax, overcome her anxiety, and, the problem having worked itself out unconsciously, she can almost invariably go back to the garment with renewed enthusiasm and obtain better results than if she had forced herself to labor with the problem when her inspiration was exhausted. And inspiration is worth striving for, because this influence, together with enthusiasm, is what makes her work attractive, interesting, and worth while—what makes it worthy of classification as a profession and an art.

73. Importance of Helpers.—In order that she may give a full day of understanding, judgment, and energy to her work, it is essential that a dressmaker hire one or more girls or women whose time is not so valuable as her own and who can baste, shirr, gather, turn hems, sew on fasteners, pull basting threads, hand things—in other words, save her. This saving of her strength and thought will enable her to carry the responsibility of the garment she is making and give to it the best of her inspiration and technical skill. It will also relieve her of the routine sewing and permit her to give her time to the individual needs of her customer, to secure new business, and to retain her established business through the creation of clever, correct things.

74. As a rule, it is not difficult to secure helpers at a reasonable price, for there are many girls who are looking for a chance to get practice and training and who will be glad to enter the employ of a good dressmaker, provided she is generous with her ideas and kind and courteous in her treatment. In selecting helpers, however, the dressmaker should strive to get those who are interested in the work as a profession, or who especially like the work, for they will serve her far better than those who are merely looking for employment. If they find the work interesting, they can be trained in her individual way to save her much time, material, and energy. She can often obtain the services of a young girl for a slight sum, especially if the girl's parents or guardians are acquainted with her and know that she will teach the girl whenever there is an opportunity. It is also well to select persons that are cheerful in disposition, for the mental attitude of a worker has much to do with her efficiency.

75. Management of Employees.—The management of employes in the workroom is sometimes a problem hard to solve; yet there should not be any difficulty if they are treated just as the dressmaker herself would like to be treated if she were a helper instead of a proprietor.

To get good results from her helpers, the dressmaker should try to make all employes feel that in working for her interests they are working for their own also. She should encourage neatness in dress among her employes, as well as cheerfulness, interest, and a willingness to serve. The example she sets personally will be followed to a very great extent by her helpers, and if she makes a very special effort to be courteous to all the customers and shows a personal interest in them, she may feel certain that her employes will reward her by taking a similar interest and extending the same courtesies.

To safeguard the interests of their employer, employes in the workroom should be warned repeatedly against talking about the cost of materials, the kind of garments ordered, any individual characteristics of customers, or any peculiarities of the figure of a customer; in fact, they should be discouraged about gossip of any kind regarding the persons for whom the work is done, their employer, or their associates.

76. Wages of Employees.—A very fair wage should by all means be paid to the helpers. Their cooperation is needed and this comes abundantly through a square deal. It is constantly becoming the practice to pay a bonus or a commission to salespeople and other help. This practice, too, deserves consideration. It is only right for each employe to apply herself conscientiously during the entire day, but when an extra compensation proves an incentive for better work, it is a good business policy to adopt such a scheme.

77. Self-Analysis.—The dressmaker in business should never lose sight of the fact that she may have faults that must be overcome if she would get the best results from her work. A lecturer who talks on "The Interrogation Point" says: "Each night, before you go to sleep, you should ask yourself three questions. First, How do you do?, that is, How do you do mentally, morally, and physically? Secondly, How are you? This involves several questions, namely, Have you made a success of your work of the day? Have you done the best that you could for yourself and your

fellow men? Are you well? Are you satisfied? Have you accomplished the results for which you are striving? Thirdly, How are you to live with? Are you conducting your work in such a way that the world, or at least your own little section of it, is better for your having lived in it? Are you giving the best that is in you? Are you preserving your energy sufficiently to be cheerful to your family and to be able to greet with the right spirit of good cheer in your heart those with whom you come in contact?"

78. These three sets of questions are applicable to all persons, but especially to the dressmaker. If she would regard them seriously enough to ask them of herself each night and to answer them to her complete satisfaction, she would be a much more successful dressmaker.

As has already been mentioned, dressmakers seem to have absolutely no regard for the laws that control human energy. They continue to labor with a garment until they are tired mentally and physically, and they work so long into the night, as a general rule, that the rest they secure is not sufficient to restore them to the right condition for their next day's tasks or their contact with customers. Consequently, they start the following day cross and irritated, with a confused brain and tired fingers, and their work is naturally less efficient than it was on the previous day. They suffer considerably and their suffering reflects materially upon their output, making it impossible for them to turn out the excellent work that they could if they were systematic and honest with themselves and had the proper regard for their strength, their time, and the necessary requirements of their work. They therefore commit the mistake of making their work a drudgery, whereas they could raise it to the dignity of an art if they would only give themselves the right kind of self-analysis and then apply the proper treatment for the conditions they discover.

79. The Eternal Why.—The dressmaker, if she would be successful, must also ask herself a set of questions of another sort. In fact, "the eternal why" is just as important to her as to any other professional worker. When she sees a certain kind of garment worn by a particular type of person, she should inquire into it, and when she sees materials, she should question how she would make them up. Upon seeing a well-dressed woman, she ought to ask herself whether she could obtain as good a result in dress, and

upon observing a woman dressed in poor taste it would be well for her to think of how she could improve that woman's appearance. Let her ask herself about any woman she meets or has occasion to observe, Would I dress her that way? or Just how would I dress her?

The dressmaker can see object lessons like these on the street, in the shop, in the park, in the street car; in fact, there are innumerable places where she can obtain valuable lessons if her mind is alert and her eyes are open for suggestions that will be helpful to her. Such observations will compel her to answer "the eternal



why" and, at the same time, will educate her, will help her to prevent mistakes, and will make her work wholly interesting. She should never lose sight of the fact that interesting work of itself causes inspiration, which is the very foundation of success.

80. Problem of Competition.—A problem that usually confronts dressmakers, especially when they are just starting in business, is their competition with dealers in ready-to-wear garments. However, a dressmaker who can give individual service should not consider herself in competition with firms that cater to ready-to-wear trade, for individual service is just as necessary to some types of women as ready-to-wear garments are to other types. It should be the aim of every dressmaker to give service that is individual and unique, and if she does this and gives thought to the combination of materials, lines, and color, she will never in any way feel the effects of the ready-to-wear trade, because she will be supplied with all the work that she can handle by women who want the service that she is able to give them

81. Duplicate Patterns.—To assist her in her work, a dressmaker who is conducting a shop should always arrange to have on hand foundation-blouse and one-piece dress patterns designed for correctly proportioned figures having 32-, 34-, 36-, 38-, 40-, and 42-inch bust measurements; skirt patterns designed for 34-, 36-, 38-, 40-, 42-, and 44-inch hip measurements; and sleeve patterns for 17-, 18-, 19- and 20-inch armholes.

After marking each piece of the foundation pattern carefully with the measurements used in planning the entire pattern, the dressmaker should trace six or eight patterns from each one and preserve them for future use by hanging them up or laying them under the compo board on the cutting table. Then, as new foundation patterns are required, it will not be necessary for her to cut a new one outright, for in many cases one of the patterns she has planned can be used if it is checked up with the measurements of the individual for whom it is to be used and slashed where necessary to have it correspond with the measurements of the individual. It will therefore be seen that the making of duplicate patterns will save a vast amount of time.

THE DRESSMAKER AND HER CUSTOMER

82. Courtesy to Customers.—A close adherence to the rules covering good form and politeness as practiced in our social life, tempered with due regard for conscientious business principles and procedure, will be found not only a good policy for the dressmaker to follow, but a most necessary one, if the dressmaking business is to be a success.



To be really genuine and convincing, courtesy must come direct from the heart. Fine phrases in themselves are not convincing. They must be born of a sincere desire to be kind, to please, and to make happy. The successful dressmaker can and should be a friend and consultant to her customers. By her attention to their needs, her patience, her willingness, she should show that it is her wish that they be happy, contented, and comfortably as well

as attractively clothed. On the other hand, she should protect herself with dignity and a close application to strict business dealings that will prevent an unthinking or unkind customer from taking advantage of her in any way.

Graciousness of manner is indispensable, but promptness and strict attention to requests, engagements, and promises are equally as important. Pleased customers are the best advertisement a dressmaker can produce, and such qualities and activities as those just enumerated will do much to attract and hold good customers. Still, these are not all the qualities that develop satisfied customers. A dressmaker must convince them of her interest in their clothes, study their defects of figure, conceal these so that they will actually forget that deficiencies exist, enhance their natural beauty, and understand their character and temperament so as to keep them always contented and to give them confidence in her.

83. Accommodation of Customers.—A dressmaker's customers are quite the same people as are customers the world over. They are willing and eager to be pleased, yet sometimes they seem unfortunately skeptical and unreasonable, not always through the faults of the dressmaker herself, but frequently through the faults and shortcomings of some other trade person for whose conduct she is in no way responsible. Possibly the best way for the dressmaker to convince customers of her desire and ability to please them is to show, by her dignified courtesy, her good business methods and principles, and her thorough understanding of their needs, that she is familiar with all branches of her work and has the skill and intelligence to apply this knowledge for their profit.

A striking illustration of the value of individual service and ability is shown by the fact that in New York City, which is generally conceded to be the fashion center of America, there are many women who go to Philadelphia every season to secure the services of a certain Philadelphia designer who seems to have developed to an extreme degree the faculty of creating for her customers individual designs that stay in style. She is thus able to hold her customers year after year because of her individual service for them.

84. For the accommodation of her customers, a dressmaker should keep on hand swatches or samples of the latest materials. In the cities that are garment and fabric centers, there are jobbers

and importers who sell direct to dressmakers at prices lower than retail. They usually issue sample books of their lines, showing the colors, widths, and prices of the various fabrics. It is to the advantage of a dressmaker who wishes to use distinctive materials to deal with such firms. She is justified in adding 5 to 10 per cent. to the cost of the material in making out the customer's bill, as the material would cost her more than that at retail.

Dry goods merchants usually allow local dressmakers a 10-per-cent. discount on all materials purchased, and will supply them with samples to keep in the shop for reference. Here again the dressmaker can make a small profit, charging the customer the retail price. At the same time, she is rendering a valuable shopping service with little additional trouble to herself, as she must make frequent shopping trips to keep in touch with fashion developments.

85. Educating Customers in Styles.—To pick up a magazine and look through it with the average customer who comes to have a dress made is not always the most satisfactory method to follow, for frequently she is attracted by the pose and the face of the figure in the picture and not so much by the dress itself. Then, when the dress is developed, she is likely to be disappointed because the general silhouette, or effect, does not appear the same to her as it did in the fashion picture.

One of the best ways for a dressmaker to overcome this is to go through her fashion books carefully and select those styles which she knows are adaptable to the materials that are in fashion and that will be pleasing to her particular customers. Then she should cut these fashion pictures out carefully, mount them on cardboard, preferably gray in color, and either keep them in a suitable file or hang them around her workroom and her reception room.

Following this plan will enable her to attract more attention to the dress itself and present to her customers styles that she knows she personally can develop and that will please. This will result in better satisfaction all around. However, if the dressmaker tries to persuade her customers into certain styles when they have settled upon some other style, there will likely be dissatisfaction and possibly embarrassment; whereas, if she selects the styles, she not only will serve her customer much more intelligently but will be able to give better satisfaction in the completed garment.

86. It is true that time is required for cutting out these fashion pictures, pasting them, and either filing them or hanging them up, but they will save her much time in the long run and will add materially to her business. When customers come into her shop, even though they select the simplest garment possible, they have a better opinion of the dressmaker's business ability if they see that she has an eye for attractive garments and that she gives thought to their possible needs in selecting and arranging designs for them; and, in truth, she does cater to their needs unconsciously, for she cannot cut out a picture of an attractive garment without seeing its possibilities for one of her customers.

In this connection, the advantage of having a helper is demonstrated, for the helper can very easily and quickly cut out the pictures and get them ready for exhibition. The expense of the cardboard for mounting the pictures will be very slight, inasmuch as a sheet of cardboard suitable for six to ten drawings can be purchased at small cost. Also, both sides of these sheets can be used, for when one style becomes passé the reverse side may be used satisfactorily, provided the worn edges of the cards are trimmed off. For her own convenience, the dressmaker can make a notation by each design of the number of the pattern to be used in making it.

87. Individual Styles.—It is said that the women of France never bother themselves about what is in fashion, but think rather of what is becoming to them individually, and that only in the galleries of the theaters and on the streets does one see the ultra-fashionable; that is, the persons who follow the fads of the moment. The example set by the French women is a good one for the dressmaker to follow in designing clothes for her customers. If she can only create in them the desire for becoming clothes, rather than extremely fashionable ones, she will be able to produce better results for them and herself. The dressmaker who can create individual costumes is always in demand.

In order to learn what is correct and smart for individuals, the dressmaker should go to the shops and watch the salespeople try



on dresses and coats. In observing the fitting of a garment, she should ask herself, Is the customer making a wise purchase? Does the garment fit her correctly? Is it becoming? Is there any occasion for which the dress will be particularly desirable? Is the fabric one that is going to give her the necessary service? Does the color emphasize her individual charms? Would she appear to better advantage in a dress that made her look more slender, or do the lines accentuate slenderness and should they be avoided by this type of individual? If the dressmaker's work has been limited and her problems in dressing the individual have been few, then by all means should she plan to get such lessons as these in the shops near by. This experience will make it possible for her to avoid the wrong and to suggest the right.

88. Regular Customers.—Another factor in the upbuilding of a dressmaker shop is the dressmaker's clientele, or regular customers. Such customers must be studied and then catered to in the right way. If she finds styles that she knows will suit them particularly, she will have no trouble to serve them to the best of her ability, and she ought to make an effort to help them select things that she knows will be particularly adapted to them. For instance, it would be folly to try to force the mature woman of 55 or 60, who wants a very nice dress for Sunday wear, to have something that would not give her comfort or that would not suit her purpose. If the customer can be made to feel that her wishes are being respected and that she is being benefited by the knowledge of one who understands individual requirements, fabrics, and workmanship, she will be more satisfied with the results produced and will take greater pleasure in wearing the garment as it is made for her.

89. The dressmaker can do much for her regular customers in the way of protecting their interests in clothes. If she knows that a patron has a certain coat, for instance, and she has seen some way in which that coat could be remodeled so as to make it suitable for wear for the coming season, she should not hesitate to tell the customer about it. She may even advise as to what material to get and how much will be needed. It may be that the dressmaker will not feel that she can afford the time for making garments over, but if she thinks her customers have articles in their wardrobes that can be remodeled satisfactorily, it is to her interest,

as well as to theirs, to give them hints as to how to do such remodeling. If she has made dresses for them the season before and happens to have left material that they can use, or if she knows that they have the material, she ought to call their attention to it, so that the dresses can be remodeled.

Just as there are certain persons who advise as to the spiritual welfare, the financial interests, the health, etc., of others, so the dressmaker should constitute herself an adviser as well as a designer and maker. When she comes to a realization of this fact, she will not confine her interests to the one dress that she is making, but will be glad to help her customers in every way possible. She will then become more valuable to them, and they will know that they are going to get full value for the money they are paying. It also gives them the impression that her work is a pleasure to her and that her interest in them does not stop with the making of the dress. Besides this, she herself will derive much happiness and satisfaction from the thought that she has served her customers to the very best of her ability.

90. The matter of undergarments is also one in which the dressmaker can be of great assistance to her regular customers. As many women feel that they must make these garments themselves, they are usually very



glad for such hints as their dressmaker is willing to give them. The dressmaker should therefore be generous and tell them about any attractive garments that she has seen and knows will be of interest to them. In doing this for her customers, she will be assisting both them and herself, for she will enable them to develop their undergarments in a way that will be suitable for the outer garments that she is making for them, and she will be sure that the dresses she is making will have the proper kind of foundation and so appear to better advantage.

91. Guarding Customers' Interests.—In a small town, the dressmaker in business has to solve problems that she will not encounter in larger places. One of them is the duplicating of patterns and designs. This she must try to avoid, because her customers are likely to meet at social gatherings or in the homes of friends, and it would be extremely embarrassing for them to appear at church, a party, or a luncheon and find a friend with a gown that is similar to theirs. However, such a difficulty can be overcome through the exercise of a little tact and good judgment on the part of the dressmaker. If she has made a dress for some one and another customer selects the same design, she should tell the second one frankly that the style has already been used for a customer. It will not be necessary to divulge the name of the person for whom the dress was made. The second customer will usually be satisfied, for something else, very pretty and suitable, can always be found for her.

92. Another factor about which a dressmaker should be very careful is the showing of the garments that she is making. She has really no right to show to one customer a garment that she is making for another; in fact, to do such a thing would be a breach of business dealings, for all transactions with customers should be strictly confidential.

Sometimes a dressmaker may become especially enthusiastic about some particular piece of work she has in hand and may be tempted to show it to a customer who would be likely to appreciate it; but, even in such a case, she should overcome her desires, for if she refrains from betraying their confidence, her customers will be better pleased with her, will respect her more, and will rely more on her judgment.

93. Cooperating With Customers.—If it is an effort for a customer to pay the price of the garment that has been made for her, and if, while she likes nice things, she cannot afford to have them, she will appreciate a little advice from the dressmaker as to the way in which the scraps of materials and trimmings can be used to make many little accessories that will be attractive with the finished garment.

PROCEDURE IN GARMENT MAKING

94. Use of the Measure Slip.—One practice that a dressmaker should never fail to follow when the customer comes to plan a dress is to take her measurements. As it is very important that these be complete in every respect, a measure slip, such as the one shown in Fig. 6, should be used. It will be observed that this slip is arranged so as to give all the necessary information in a concise and systematic manner.

95. The value of a measure slip in the workroom, when it is accurately filled out, can scarcely be estimated. The notations at the lower part are of great importance if many garments are in the workroom at one time. For instance, as the initials of the person designing the garment are given, any questions that come up as to the detail of making or finishing, or as to the one for whom the garment is to be made, can be referred to this person, thus saving time and avoiding mistakes.

When the person designing the garment places her initials on the slip, she may also put down, in this case just below, the abbreviations of the foundation pattern required in developing the garment; then the girl who prepares the pattern can get this ready and attach the measure slip to it, so that much time may be saved when the garment is ready to be cut out. A notation as to the kind of material and the kind of garment should also be made; as, in this case, chiffon broadcloth is used and the garment is to be an afternoon suit. When the garment is cut out, the name or the initials of the person cutting it should be added, so that any questions that come up in the development of the garment can be referred to her. The name of the girl who makes the garment should be put on the lower part of the measure blank for reference in developing this suit and for future use. This will enable the dressmaker to determine who is working on the best garments and to give each girl credit for the work she does.

An additional memorandum could be put at the bottom of the measure slip to cover the date the garment is finished and delivered to the customer, so as to show how much time was consumed in the making. The back of the measure slip could be used for keeping a personal record of the customer. Such a record will prove to be a wonderful aid in developing garments for her in the future.

WOMAN'S INSTITUTE

MEASURE SLIP

Name Mrs. E. C. Shifflett
 Address 17th and Reynolds Ave.
 Telephone No. 2564 Date 3/1/29

Magazine Fashion Service Design No. Model 2B

Name of Measurement	Size
Neck	13
Bust	38
Front	21
Chest	15
Width of Back	14 ³ / ₄
Length of Back	15
Center Back Depth	7
Armhole	18
Inside Sleeve Length	18
Elbow	11
Hand	8
Waist	32
Hip	41
Dart	8 ¹ / ₂
Front Length	42
Side Length	43
Back Length	43 ¹ / ₂

Designed by L. H. J. Cut by Roberts
 Pattern Coat Dress Style Garment Tailored Dress
 Material Lt. Wt. Tweed Made by Tuman

96. Customer's Personal Record.—Without doubt, a customer's record is of greater value to a dressmaker who has an extensive clientele than to the one who conducts a small business; still, it will prove a help to every dressmaker. It should contain every item of interest that might be of assistance in suggesting new dresses and planning them, and if it is properly checked up, it will reduce the time usually consumed with customers in a discussion of new garments.

Specific facts to be included in this record are notations regarding the figure, proportions, complexion, hair, and eyes of the customer; some notes on her likes and dislikes, which are usually more or less pronounced in different customers; and a memorandum showing the extent of her social activities and home requirements. In addition, there should be notations of her favorite colors and fabrics. In fact, small *swatches*, that is, small pieces of material, of dresses previously made, together with the date of their completion, can be attached to the record with profit.

97. Measuring Material Furnished by Customers.—When the customer supplies the material for a dress, as is usually the case, it should be measured when she brings it and while she is in the shop, so as to make sure that the number of yards she thinks she has brought are actually in the piece. Often a customer has a piece of goods in the house for weeks beforehand, and probably has forgotten just the number of yards that she bought. If it is measured while she is in the shop, she will know definitely how much there is and what kind of dress she can reasonably expect from the amount she has brought. For just such purposes, many dressmakers keep a yardstick on the reception-room table, and in the big shops the yardstick is tacked in place, so that it will be convenient to measure materials that are brought in by customers. If, when the material is measured, it is not enough, the customer should be notified and advised to purchase the amount needed.

98. Memorandum of Supplies.—To assist the customer in the purchase of findings, the dressmaker should give her as explicit directions as possible. These will not only save time on the customer's part, but will undoubtedly enable her to procure things that will be more satisfactory. Therefore, when the matter of the necessary material has been settled, the measurements have been taken, and the dress has been planned to the satisfaction of both

the customer and the dressmaker, the dressmaker should make a memorandum of the supplies that will be required for the dress, as well as the exact time when she will need them, and give it to the customer. This memorandum should include snap fasteners, hooks and eyes, thread, together with the special things, such as trimmings, etc., that are to be used on the dress. On this memorandum slip, the dressmaker should also put her own name, address, and telephone number. Then, as the customer will have these directly before her, she will not be likely to make a mistake in having them delivered.

99. It is usually advisable for the customer to make all purchases in one store and then have them delivered to the dressmaker immediately. Then, too, if the dressmaker knows where certain things that she may need for the dress can be procured, she should not hesitate to let the customer know. This information will assist the customer to a considerable extent, for many women who are not accustomed to shopping will frequently go from one store to another in search of something and thus use up time and energy in locating it. The dressmaker should also make known any preference she may have for particular kinds of findings, such as a certain make of thread, so that the customer can purchase it for her and she will not be forced to use something with which she is not familiar.

100. Of course, if the dressmaker is to supply the findings, such a memorandum and such directions will not be necessary; but it should be made plain when the dress is ordered that charge will be made for the findings according to the amount used, and that this is in addition to the price asked for the making of the dress. In many dressmaking shops, the bill for the making of the dress ranges from \$5 to \$35, and additional charges are made for the findings, from 50 cents up to \$10, depending on what has been supplied.

101. Garment Fitting.—In arranging with the customer for a fitting, the dressmaker should caution her to wear shoes with heels of the height that she will wear when the dress is finished, the right kind of corset, and a brassière suitable for the dress; that is, if the dress is to be very close fitting, as a basque, a very plain corset cover or brassière should be worn, but, if it is a dress of

crêpe, lace, or soft, sheer material, the combination or slip should be dainty, as the effect will be better.

After the customer has been cautioned particularly about these things, the time for a fitting should be decided on; then a special effort should be made to have the garment ready when that time draws near. If she has a telephone, the helper should call her up and remind her that she is expected for a fitting on such and such a day. This will save the dressmaker's time and, besides giving her customers a favorable opinion of her, will assure them of the fact that she is conducting her shop in a strictly businesslike manner. It is important that she start out in this way, for as the business increases there will be occasion for the shop to have as much system as possible.

One situation that she should especially avoid is the disappointing of her customers. If she finds that she cannot possibly be ready for a fitting at the specified time, she should notify the customer, either by note or by telephone, for nothing is so irritating to a customer as to make an effort to keep an appointment and then find that the dressmaker is not ready.

102. When the customer comes in for a fitting, she should be advised to remove her dress, provided the garment to be fitted is a dress, a blouse, an undergarment, or a skirt, for it is quite impossible to fit any of these satisfactorily over outer garments. Many women do not appreciate the value of a fitting and insist that they can leave their garments on; but it is for the dressmaker herself to say whether or not they should be removed. When the outer garments are removed, the dressmaker should make certain that the undergarments are adjusted correctly, so that there are no wrinkles or bunches of material that could affect the smooth fitting of the dress.

After these precautions have been taken, she should put the garment on the customer, placing each part, such as the waist, the skirt, the sleeve, the collar, etc., on the figure carefully and pinning it exactly in place. Care in these matters will produce such accuracy in the fitting lines that they may be followed in the finishing of the garment.

103. Haphazard fitting, although done by some, is something against which every dressmaker should struggle. If some parts of the garment are not ready when the customer comes for a fit-

ting, it will be necessary for the dressmaker to pin them on and then finish them afterwards. Such carelessness is likely to make it difficult to get accurate lines, to cause trouble in removing the garment, and to necessitate a waste of time in the finishing.

A dressmaker should make it a rule of her shop never to have two fittings for exactly the same thing, for this reflects on her ability, tires her customer, and wastes the time of both.



104. As the fit of garments produced in her shops means much for the reputation of a dressmaker, she will do well to give the problem of fitting her most careful consideration; and this means that she must control herself absolutely, be careful of her speech, and be thoughtful of the work at hand. If she refrains from talking about other things when she is fitting a garment, her mind will not be disturbed and the finished product will, without question, prove to her the importance of giving her

undivided attention to the work.

If her mind is disturbed and she is thinking and talking about other matters, she cannot possibly notice every part of the garment and will, without doubt, overlook some of the important details. Then, although this would be most unfortunate, she would find it necessary to say to her customer upon leaving, "Oh, I forgot to notice the length of the sleeve," or "I forgot to notice how full the dress was through the bust," or "I am not certain about the waist line," or "I was afraid the dress was a little too long in the back, but I neglected to see about it." All these features are of greatest importance and must be taken care of during the fitting; in fact, at this time the dress must be scrutinized from the neck to the hem and every part considered carefully, and this cannot be done if the dressmaker is thinking about things that are entirely foreign to the work in hand. Giving her undivided attention to the fitting will simplify the work for her helpers.

105. A very wise dressmaker once said that the dressmaker who controls her tongue during the fitting saves herself one-third of the time in the final finishing of the garment. Of course, this does not mean that the dressmaker should not be cordial when her customers come. She should by all means be kind, interested, and happy, and, if possible, create in her customers a feeling of pleasure in coming to her. However, the dressmaker should never gossip with them, for, if she does, they cannot be sure that she will not gossip about them when they are gone.

After the dress is fitted, she should chat for a few minutes with as much good cheer as she can and then dismiss her customer as quickly and courteously as possible, so that she can take up the garment that has just been fitted, make any necessary changes, and proceed with the development while every part of it is fresh in her mind. As a result, the work will not be half so arduous and the finished garment will appear much better.

106. Always ask the customer how she likes her dress, whether the skirt is the proper length, and whether the sleeves are comfortable and just the right length. Sometimes customers will suggest impractical changes in the fitting or finishing. Such suggestions should be skilfully overcome by providing a better way. Often excellent suggestions are made, and these should be encouraged.

It is very displeasing and disappointing to a dressmaker to fit a garment on a person who is tired or disheveled from shopping, but this can be overcome by her freshening up and even using a little powder before the fitting. To get the most satisfactory results, a woman should put herself in as good condition as she expects to be when the dress is actually worn. Then, too, a certain amount of thoughtfulness is due the dressmaker, and she has a perfect right to expect it of her customer. However, if the dressmaker requests it tactfully, the customer will not feel that



it is impertinence on the dressmaker's part and she herself will be better satisfied with the fitting in every particular.

107. Another point about which the dressmaker must be careful is that she have the proper light when she is fitting a dress. For instance, when brilliant colors are used for evening dresses, the effect is likely to be very displeasing in the sunlight. However, if the room is darkened and the lights are turned on, the effect that the dress is going to have by artificial light can be secured; then, if any changes are required to bring out the beauty of the dress, they can be made before it is finished. Since there is so much difference between the effect of daylight and that of artificial light on colors, it is decidedly unwise to try to fit by artificial light a dress that is to be worn in the day, or to fit in daylight a dress that is to be worn in the evening, especially if it is of a bright, hard color.

108. During a fitting, a dressmaker should have every consideration for the customer. Many times she will become so much interested in fitting a garment or in adjusting some detail of it that she will work several minutes in pinning it in place or arranging it just as she desires it without realizing how long she has kept the customer standing. She should always remember that there is scarcely any task so wearisome as to stand to be fitted, no matter what kind the garment is, and if she detects the least fatigue on the part of the customer, she should insist that the customer rest a few minutes. This does not necessarily mean a loss of time to the dressmaker, because she can sit down and observe the garment while the customer is resting, and can thus get a better idea of how it is going to look; in fact, she can plan the next step in the fitting, so that the customer will not be kept standing a minute longer than is necessary.

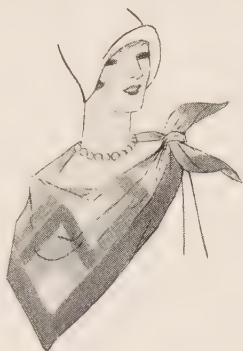
109. Importance of Keeping Appointments.—A fault credited almost entirely to women and a criticism that they, in general, fully deserve is that of not keeping their appointments promptly. A dressmaker should always avoid saying, "I will have your dress ready on Tuesday." It would be better for her to say as courteously as possible, "I will try to have your dress ready for you on Tuesday, and will let you know if anything unforeseen arises to prevent me from having it in shape for you at that time." In any

case, she should always remember to say cheerfully, "I will try." If she has an inkling that she cannot have it ready, she should be frank about telling the customer so.

A dressmaker will gain an important point in efficiency if she is especially careful about telling her customers, her tradespeople, and her helpers just what she can do and what she is not able to do. This practice will enable her both to retain their confidence in her and to give herself a better standing with them.

ADDITIONS TO DRESS

110. Accessories of Dress.—In Paris, where dressmaking is an important profession, the big shops that have made France famous as a style center give attention not only to garments, but also to dress accessories. Practically every one of them provides what are called accessories of dress; that is, fancy little articles that add to the attractiveness of the costume. These include such things as scarfs, collars, cuffs, ties, vestees, belts, boutonnieres and flowers, dress ornaments, bags, handkerchiefs, dainty lingerie, ribbon flowers for lingerie, satchets, etc., and even boudoir accessories such as pillows, dress-hangers, and pincushions. From these, a customer can select just the right finishing touch for her costume.



111. It will be well for the dressmaker, even though she does not conduct a large establishment, to follow the practice of these shops to a certain extent. If she manages her work properly, she can carry these articles to her own advantage and to her customer's satisfaction, for from them she can realize almost a clear profit in the making and at the same time serve the customer very well by not charging so much as a separate bag or other accessory would cost if it were purchased elsewhere. However, to make a success of such things, she must study dress accessories just as carefully as she studies the fashion publications for the lines of dress, the materials, etc., for to sell well, they must be up to the minute and attractive in every detail.

The making of these accessories is usually a very simple matter and need not take up time that should be given to more important

things. Very often there are odd moments in the workroom when the helpers are waiting for a fitting or for the dressmaker to decide on some particular part of the work, and if she uses just such times as these for the making of all kinds of fancy articles, she will be able to stimulate interest in the workroom and keep efficient help without burdening herself with unnecessary expense. At the same time, she will provide her shop with all kinds of attractive accessories to show her customers when they come to select garments, and, as very satisfactory sales are frequently made from the articles on hand, she can, without much effort, increase the balance on the right side of the ledger.

112. If the dressmaker is getting a very good sum for the making of a dress, it would be a good idea for her to make some little extra thing and send it with the dress as a gift from her shop. When the customer opens the box and sees the little present that has been planned especially for her, she is sure to be delighted with the article and flattered by the interest taken in her. Such attention will create a good feeling in the customer and will result ultimately in profit to the shop.

113. Dress Foundations.—Frequently the customer does not realize the importance of securing the right kind of slip or foundation to wear with a beautiful dress or suit, and it should be the duty of the dressmaker to give her some advice about this matter, possibly making it and then fitting the dress over it.

114. Selling Articles on Commission.—If a dressmaker is so busy with the making of dresses that she has no time to make odd things, she should not hesitate to put in her shop articles that she can sell on commission. These may include pieces of fancy work, embroidered articles, and lingerie pieces, and may be secured from women who make them. There are many women in the home who do this work and are only too glad to have a market for it. For selling them, a dressmaker may charge usually from 10 to 20 per cent. of the amount that she receives for them.

These articles add to the attractiveness of the reception room, create interest, and give the dressmaker an opportunity to take in small amounts that will add materially to the profits and help in keeping down the overhead expense.

DELIVERY OF WORK

115. The dressmaker's motto should be, "Start right and finish right with the customer;" then the customer will come back again and again. The best profit will come from regular customers, because the dressmaker will have learned how to find the styles they like, how to design for them, and how to fit them, and all this knowledge will make it possible for her to produce better garments with less labor. She can finish right by having clean neat boxes in which to deliver her work and by so packing the garment in the box that it will reach the customer in good condition. There is no excuse for a poorly packed box or package.

116. Packing a Garment.—When a garment is finished, so far as sewing is concerned, it should be pressed or steamed carefully. In this process it must be handled deftly, especially if it is of frail material, so that its newness will be retained. Then it should be hung on a hanger until the customer sends for it or the messenger is ready to deliver it. If, in preparing it for the box, tissue paper is placed inside the sleeves, inside the skirt, and underneath and over the garment, there will be no danger that wrinkles will form. In arranging the garment in the box, the dressmaker should bear in mind that it ought to be just as fresh when it reaches the customer as it is when it leaves the shop and that it must be ready in every particular for her to put it on immediately, if she so desires.

After laying the garment carefully in the box, covering it with tissue paper, and tucking tissue paper in all the corners, so that it cannot move about, the dressmaker can scent the package by sprinkling a drop of delicate toilet water or perfume on the tissue paper, using care, however, that it does not touch the garment. Any little accessories that have been made for the customer should be put in, the lid placed on, and the box tied securely with substantial cord to prevent it from coming open, for, should the garment drop out, it might be totally spoiled, and even the breaking of only one cord may cause the box to go to the customer in an untidy condition. The dressmaker cannot possibly afford to have such a thing happen, for she must conduct herself and every detail of her shop, even to the delivery of the finished garment, in a manner that will command respect and emphasize her interest in the customer and her desire to have everything just right.

117. Packing Boxes.—If the dressmaker's clientele is small, it may at first be unwise for her to purchase boxes bearing her name or the name of her shop, in which to deliver garments, but she can always obtain clean boxes from her merchant by asking for them, and, with a generous supply of tissue paper, she can make up a very respectable-looking package. However, just as soon as possible, she ought to procure from some paper house near by boxes that have her name printed on them and that are used individually by her or her shop.

Such boxes can have printed on them in large type the same wording that the dressmaker's business card carries, the box with the printing costing but little more than the plain box. The advantage of these boxes lies in the fact that they are usually kept for a time in the home, and those which bear the dressmaker's name or the name of her shop will constantly remind customers and the members of their families of her work and will thus aid materially in bringing business to her.

When she is ready to purchase boxes, the dressmaker should inquire as to the different sizes and then select a box that is in keeping with her trade and of as good quality as she feels she can afford. If possible, she ought to purchase two sizes, a large one for dresses, suits, and wraps, and a smaller one for blouses, separate skirts, slips, and any other small articles that she may make, such as lingerie or children's garments.

118. Scraps of Materials.—The question of whether or not the dressmaker should retain the scraps left from garments or return them with the garment is one that must be determined by her. If it is her custom to remodel garments for her customers, then it is well for her to keep the scraps properly labeled and filed, so that they will be handy when needed. If, on the other hand, this remodeling is not undertaken, the scraps should be returned with the garment, especially if the customer furnishes the material, unless she specifies that she has no need of the pieces. The custom, however, in large shops where the material is furnished by the shop is never to give any scraps with the finished garment.

DRESSMAKERS' CHARGES

119. Making the Proper Charge.—Sewing, like any other trade or profession, requires first an interest in the subject and a knowledge of the work, and then a keen desire to please individuals. Some dressmakers claim that the ability to sell one's services is essentially the first requisite of success. While such ability is very important, the best dressmakers are those who know the value of their own work and charge accordingly, but who also give such splendid satisfaction that they always have in sight more work than they can do. Self-appreciation is vital after skill is acquired.

In putting her knowledge of sewing into practice, a dressmaker should be proud enough of her skill to protect and improve it, and should remember that the goal will become visible in proportion to the good judgment, desire, and skill that she is able to manifest.

A very dangerous feature of dressmaking lies in selecting a design whose development will require more actual time than the customer desires to pay for. In this way arise unfortunate misunderstandings that are entirely unnecessary. Even though a woman is working by the day as a seamstress or a dressmaker, she may adopt the plans followed in the big shops, for they will eventually help her to have a shop of her own and to achieve success.

120. Fortunes have been made and, on the other hand, many hardships endured by following dressmaking as a profession. The chief reasons for success can be attributed to the adoption of business rules that will make possible the right production every day.

Big shops keep time tickets for all work that is done. Thus they know how much time each task requires and can make the right charge. Small shops could adopt this plan to advantage, for they would then receive the right compensation and have justifiable reasons for every charge they make.

In many of the shops, a rough memorandum is made as to the cost of the various items that enter into the construction of a garment, and this is submitted to the customer at the time that it is being planned. Such a plan is an excellent one to adopt in fixing the charge to be made, as it prevents misunderstandings.

Following is an itemized memorandum suggested to a customer for a gown in a high-grade shop:

Material	\$38.00
No. A silk lining	3.00
Findings, including real lace for edging collar and cuffs	9.00
Embroidery work	18.00
Making	30.00
<hr/>	
Total	\$98.00

This same memorandum, after a discussion with the customer, who did not wish to pay so much for the particular gown, was revised to read:

Material	\$38.00
No. B lining	2.25
Findings, including machine-made lace for edging collar and cuffs	5.50
Embroidery work (less elaborate in detail).....	11.00
Making	30.00
<hr/>	
Total	\$86.75

In the case of a lingerie dress in another shop, the original cost memorandum read:

Material	\$ 5.00
Machine hemstitching	3.50
Findings	1.40
Making	6.00
<hr/>	
Total	\$15.90

Later, the customer decided to have a more elaborate dress and to use hand-sewed lace as a trimming instead of machine hemstitching. Then the cost memorandum read:

Material	\$ 5.00
Lace	7.00
Findings	1.40
Making, including hand sewing	11.00
<hr/>	
Total	\$24.00

THE TAILOR SHOP

121. In the trade, the tailor shop is considered to be a little more dignified than the dressmaker shop. Possibly this is due to the fact that greater technical skill is required of a tailor than of a dressmaker, that the tailor deals almost entirely in tailored suits, which demand a higher price per garment than do dresses, or that the tailor is not required to make all the little things that must be made by a dressmaker. However, be this as it may, the principles and methods set forth here for conducting a dressmaker shop apply with equal force to the tailor shop. There are, though, several additional points regarding the tailor shop that may well be noted.

122. As a general rule, tailor shops are provided with sample books of materials by wholesale dealers in woolens, and it is from such books that the customers make their selection. Usually, a tailor is able to realize from 40 to 75 cents a yard on the materials that are ordered through her, and while this may seem like a large profit is absolutely legitimate, because these fabrics would retail anywhere for the price that she charges her customers.

The patterns used for tailored garments require more time to produce than do those for dresses, for, as such garments must be very accurate, the pattern for each garment must always be planned separately. This item must be carefully considered in estimating the cost of a tailored garment, and it is generally safe to assume that each pattern furnished is worth from \$1 to \$5, the price, of course, depending on the originality of the design and the community in which the garment is made.

The workmanship is another item to reckon with, for it must be as nearly perfect in every detail as possible; also, extreme care must be exercised in the fitting and in every part of the finishing. When a garment is ready for delivery, it must be properly packed, and in this connection it is usually advisable for the person engaged in tailoring to visit a first-class tailor shop or the suit department in the best store in her community in order to learn about such matters. Visits of this nature will also give her an opportunity to become familiar with all the little niceties of the season, that is, points regarding coat shields, inside pockets, linings, and so on. Such knowledge will help the person conducting a tailor shop to turn out a finished product that will do her credit and satisfy the customer.

123. One thing that is always found in a tailored garment and is therefore a characteristic feature of such a garment is the *name tag*. Such a tag for women's garments is usually made of light-blue or gray ribbon and has the name of the tailor or the shop woven into it with colored thread. These tags, which are nearly always sewed to the lining at the center back of the neck, add considerably to the finished suit, put a stamp of recognition on the shop, and have great advertising value for the tailor. They are not expensive, as it is generally possible to purchase fifty of them in moderate size and design for \$2.

SPECIALIZING IN SEWING

SCOPE OF FIELD

REQUIREMENTS FOR SUCCESS

1. With the increasing number of women in business and the professions, more home women are turning over such domestic tasks as sewing to outsiders. Fortunately for the woman who wishes to turn her skill in sewing to profit, this makes for an abundance of such work to be done. And once this skilled woman has demonstrated her ability satisfactorily, she will have no trouble in finding her share of sewing to do or in selling some special service for which she has an aptitude.

2. **Variety of Phases.**—If a woman can devote her entire day to the work without the interruption of other duties, the owning and running of a dressmaker or tailor shop usually offers the most alluring prospects and the largest money returns. However, many women having ambitions to turn their sewing knowledge to practical account, find it impossible to devote their entire time to such pursuits. There may be little children to care for, three meals a day to prepare, and a home to keep smoothly running. Or perhaps the ambitious one is a business girl who has a few extra hours each day that she would like to use in earning money for the dozens of things that a limited salary will not quite provide. Or she may wish to sew for the sheer joy of the self-expression she finds in making beautiful things, and then learn that there is a ready market for her products.

Besides the question of time, there is the fact that many women are interested in only certain parts of the sewing profession and consequently wish to market just the service that appeals to them. This makes for greater success, as a woman is always able to do better the work for which she has a special liking.

3. Importance of Business Methods.—Whatever the conditions are, and they are never identical in any two cases, the field of specializing in sewing is a large, an important, and, if it is properly understood and carried on, a profitable one. So suggestions for its various phases are here given in order that the woman who desires to make money through her sewing skill without establishing a dressmaking shop can find among them some plan that will meet her requirements. In selecting any of these, she will do well to remember that much of the success of her venture will depend on her going into it in a businesslike way. Thinking out the matter carefully enough to choose just the right type of business and attending to all the details in a thoroughly intelligent way usually makes for large money returns and prevents regrets over a plan that failed because it was not properly thought out in the beginning.

4. Importance of Proper Marketing.—A large part of the success of merchandising a product or service is very naturally determined by the way it is marketed. Numerous methods of accomplishing this are possible, depending on the article itself and the community, and many points are involved in it. As a large number of the marketing plans are applicable to many of the products and services, the marketing of specialties is here discussed before the various phases of the work itself. However, it is given in a somewhat general way, and under each specialty are taken up any specific methods of publicity that will help to bring that particular one to the attention of the public.

MAKING A SUITABLE SELECTION

5. Choosing a Special Product.—In deciding what work to choose, you will usually find that it is well to confine your efforts to making one or two particular items so that you become a specialist in your line. You may choose some article of clothing—children's clothes, lingerie, aprons, smocks—if any of these have a real appeal for you. If you have a particular flair for making rooms attractive, you will find congenial work in choosing for your specialty some household article, such as curtains, lamp shades, linens, or pillows. If dainty creations of ribbon, lace, and bits of silk bloom under your fingers with particular ease, then you will enjoy making some of the novelty flowers, boudoir accessories, or handkerchiefs. The main idea is to choose the thing you like to do and can do best.

6. Choosing a Special Service.—If you prefer to do something a little more professional, there are many special services that you can offer to your customers, such as cutting and fitting, developing muslin models, or remodeling out-of-date garments. Many women with a special talent for teaching prefer organizing classes to doing actual sewing. Others find their greatest satisfaction in some of the commercial positions, such as are offered to demonstrators. So the field is sufficiently large and varied for every woman to find something in which she excels and which gives her pleasure.

7. Factors Governing Selection.—The very size of the field requires that much care be used in the selection. To be most successful, you must choose the thing you can do best and for which there is the greatest need in your community, for on these two factors depend your pleasure in your work and the extent of your market. For example, if you live in a town where people do much of their own sewing, a cutting and fitting service will be received more enthusiastically than a sewing service. If your community is one that entertains extensively, novelties that will be attractive for bridge prizes will find a ready market, even if there is a gift shop in the town, for hand-made articles that are well made always have a special appeal.

8. The time it will be necessary for you to spend on your project and the cash investment it will involve are two more items that demand careful attention. If your time is very limited, you will do well to choose something that can be done quickly on the machine rather than some article that requires much hand-work. If the amount of money you have to use is very small, you may have to invest it all in materials and depend on the profits from the sale of the finished articles for further growth in your venture.

MARKETING YOUR SPECIALTY

REACHING YOUR MARKET

9. There is a saying to the effect that if you make something the world wants and make it better than any one else, it will wear a beaten path to your door. No doubt this is true, provided you first point out the door and call attention to the desirable product that lies behind it. So, having selected your specialty, your next concern is to get in touch with the logical buyers of your product. There are various ways of doing this.



10. **Personal Soliciting.**—One very successful method of securing a market for your wares is to make up samples of the novelties or articles of clothing that you want to sell, pack them neatly in a case, call on your friends and acquaintances, and solicit their orders. This gives them a very good idea of the quality of materials and workmanship that you have to offer and usually results in many sales.

If they are pleased with what you are selling, they will be glad to give you the names and addresses of their friends, on whom you may call in like manner. Thus you may broaden your field considerably and increase your sales.

11. **Advertising.**—A small advertisement, inserted in your local papers, is effective in putting your proposition before the public, whether you wish to sell articles you have made or present some special service. To do this, first secure the classified advertising rates of the paper in which you wish to insert your advertisement and, after you have composed it to your entire satisfaction, take it to the paper and ask them to give it as good a position as possible and let them suggest the heading it had best come under.

State your proposition as simply and clearly as you can, being certain that you have included every point that should be mentioned,

and give your name, address, and telephone number. When you are sure your statement is complete, go over it and cut out all unnecessary words, remembering that charge is usually made according to the number of words or lines. Sometimes you will find that, by restating a sentence, you can eliminate several words and save considerable expense.

If you feel that you are too inexperienced to write an advertisement that will "pull" well, go to some one who understands such work. You may find some one in the newspaper office whose business it is to help advertisers to plan their advertisements, or you may employ some one outside who specializes in writing advertisements and who will help you for a small sum.

12. Distributing Announcement Cards.—If you wish to direct your publicity toward a special group, such as the members of a club who live at a club house, the nurses in a hospital, or the employes in an office building, an effective method consists in having small cards or circulars printed, and then either mailing them or having them distributed by some one in the building. Frequently the manager or secretary of a club, the superintendent or head nurse in a hospital, or the person in charge of the personnel in an office will place such cards where they will reach the people to whom you wish to address your message. If you want to mail out such cards to the members of women's clubs, you can usually secure a list of the club members, with their addresses, from the secretary. On these cards, state clearly and in as few words as possible what you have to offer, and give your name, address, telephone number, and your rates if you think they will be particularly alluring. Make your cards just as attractive as possible as they are your introduction to your prospective customers. Do not construe this, however, as a suggestion to overelaborateness, simplicity being always in better taste.

13. Selling to Department Stores.—If you live in a large city where great distances make it difficult for you to get in touch with customers or to deliver goods, investigate the department stores as outlets for your work. A personal interview with the general manager or with the buyer of the department in which your merchandise would be sold, is the most satisfactory method of contact. Always take samples of your products with you on such interviews.

You will find that most stores are willing to buy from you if they find that the samples you submit are acceptable as to workmanship, materials, sizes, and colors, and if you are able to assure them that you can furnish the merchandise in sufficient quantity to keep their stock replenished and can supply it on definitely decided delivery dates.

The usual objections that stores have to buying from the individual are that they have difficulty in getting merchandise in large enough quantities and at the times specified and in keeping it to the same standard of excellence. Some stores require that the buyers in the departments in question have opportunity to inspect the home-produced merchandise frequently.

Another point you must understand thoroughly in selling your product to stores is that they buy only at a price sufficiently low so that they can mark it up about 40 per cent. This mark-up is necessary in order that the store may stand the handling costs and still make a fair profit. So you will readily see that any merchandise you sell to a store must have a strong style appeal and usually be hand-work, for you cannot afford to compete with factories turning out machine-made articles at low prices.

14. Selling on Commission Through Gift Shops.—Very often gift shops, and sometimes stores, will sell your product for you on commission; that is, they will display it with the idea that if it is sold you will pay them a certain percentage of the price that you place on it, known as a commission. The commission varies usually from 10 per cent. to 20 per cent. While this may seem high, you should remember that it is to cover the service of presenting your product to the public, a thing they can do better than you, and of wrapping and perhaps delivering it.

15. Selling Through the Woman's Exchange.—Almost every large city has its Woman's Exchange where home-made products of all kinds may be sold on commission. Here the rate of commission is sometimes lower than in the shops, but there is usually, in addition, a membership fee of \$2.00 or \$3.00. Of course, in an exchange, you have to compete with other home workers, so if your work is to sell readily, your workmanship must be outstandingly good and the article you make must be something very much desired by a large number of people.

16. Selling Service to Manufacturers.—In cities where manufacturing is done, there are often manufacturers who hire hand embroidery and similar work done outside of the factory. If you can do work of this kind and desire to find a market for it, get in touch with such manufacturers by telephone or by calling on them and showing your samples. If you are so located as to make it difficult to call personally, write a letter and enclose a small sample of your work.

You will be able to find the names of manufacturers in the classified telephone directory, where they are usually listed under such headings as "Embroidery Manufacturers," "Art Needlework Manufacturers," etc. As their addresses and telephone numbers also are given, it is an easy matter to get in touch with them.

17. The Telephone as a Selling Medium.—One of the simplest media through which to sell your services is the telephone. In fact, this will save you considerable time and effort. By means of it, invite people to come to your home to see your wares if you have a display of them there. Or, if your plan of selling is by calling on people, make appointments over the telephone so that you need not arrive at an inopportune time and fail to command their interest, nor make an unnecessary trip and thus waste your time.



If you know something of a woman's disposition, however, and feel that she may be intrigued by the sight of an attractive article whereas, over the telephone, her impulse might be to say that she was not interested, a personal visit without prearrangement would undoubtedly serve you better. And so, in this, as in any other selling plan, let your method be elastic enough to accommodate itself to conditions. Use your own best judgment, letting your experience with each individual teach you a little something more of human nature so that you may learn the manner of approach best suited to various types of persons.

SETTING YOUR PRICE

18. Various factors enter into the matter of setting the right price on your product. You should give careful consideration to all of these and then decide on a price that will be as high as is reasonable and yet not be so much out of proportion to the actual cost of time, labor, and material you put into it as to discourage your possible clientele from purchasing it. Never undersell your product. It is better to get the right price for it and make fewer sales than to sell it so cheaply as to suggest that you undervalue your service, and to make a great many sales in order to realize the right profit.

19. Considering Cost of Production.—The first thing to do in determining the price you should charge for your product is to keep an accurate account of the time used in making it and of every item of material that goes into it. If you use materials that you have had for some time or that you bought at a reduction, figure them in at the current market price, for when you go to replace them for future orders you will have to pay these prices, and it would cause dissatisfaction among your customers if you increased your price on the second lot. Then, in computing your price, allow a fair charge per hour for your time and a fair profit on the materials you use. As a rule, hand-work commands a higher price per hour than machine work, as it requires greater skill. From 40 to 75 cents an hour is an average price for hand-work, while machine work may be done for as low as 30 cents. On some things, such as hemming or hemstitching, the charge may be made by the yard, being based on the time spent. Monograms may be charged for by the letter after enough have been done so that you can base your charge on the time spent.

For materials that you use in garments or articles that you make up to sell, you are justified in adding a charge of from 5 per cent. to 10 per cent. of their cost. The resulting price, added to your charge per hour for your work, will determine your final price.

20. Competing With Established Businesses.—The prices that stores or shops or others like yourself charge for articles of the same type as you have for sale will have a bearing on the prices you charge. So it is well to investigate these carefully, making a list of their

prices and comparing the quality of the products with that of your own. If yours are superior, you can charge as much or slightly more, but otherwise you will have to price them lower. As a rule, hand-made articles of distinction can compete very well with similar articles in the shops, but machine-made garments can be sold for no more than similar factory-made products in stores, unless they have some touch of individuality, such as a bit of appliqué or embroidery that oftentimes can be quickly added.

21. Considering Popular Demand.—After you have figured out a price that will give you a legitimate profit over the cost, you may be able to increase it if your article is something that the public actually wants. You often see some small article sell for what seems a disproportionately large price, considering its cost, and you marvel that so high a price can be obtained for it. However, the thing the public is paying for, and willingly, is not the actual material that has gone into the article, but the freshness of the idea behind it and the appeal it makes to their fancy. It may be a fad that is popular for a short time and then is dropped in favor of some newer one, but until the idea becomes old and familiar, the article sells for a high price.

While this factor of popular demand is an important one in determining the price of what you have to sell, it carries with it, however, the disadvantage that the market is short lived. You must work fast and make the most of it while it lasts, at the same time looking ahead for the next idea that will be popular. You learn of these things by keeping an alert eye on the fashion and home magazines, the advertisements in magazines that women read, and by watching carefully the articles offered for sale in stores. Also, you can find out much concerning them by studying people, keeping in touch with the things they do for enjoyment, and anticipating the articles they will need or desire in their various activities.

22. Popularizing Staples.—In the long run, you may find it more satisfactory to concentrate on staple articles, particularly if you give them smart touches that keep them right up to the minute from the fashion standpoint. There are many ways in which you can inject new ideas and styles into every-day articles to make them sell with something like the speed of the fads and for a very satisfactory price. For example, even such a necessity as a kitchen apron acquires an immediate appeal if it is dressed up with some

new, smart touch of hand-work or is developed in some material that is not familiar in that use. Household articles, such as towels, sheets, wash cloths, and even dusters may be made so attractive that they become difficult to resist and consequently can be priced accordingly.

23. Featuring Seasonal Articles.—As each season comes around, it brings with it the need and the desire for certain things. Making these and having them ready for sale far enough in advance often produces a very good business. For instance, at Christmas time, you will be able to sell many articles that would sell very slowly, if at all, at any other time. And the advantage of selling articles that have a seasonal appeal is that you can usually get higher prices than for others.

24. Giving Your Product Quality.—Nothing impresses a prospective buyer more than quality and distinctiveness in a product. The workmanship you put into it should be excellent, the material should be of good quality, and the design of the product itself and of the material as well as the color effects obtained should be of distinctive character. Attention to all of these details will enable you to increase your price, for a person is willing to pay more in such case than for the same article made up carelessly of an inferior quality of material in crude or inharmonious colors.

25. Using Attractive Wrappings.—Another thing that you can do to add to the attractiveness of your product and so to its sales value, is to wrap it neatly and artistically. If it is practicable, plan to use something individual in your wrappings, even though this is nothing more than a wrapping paper or tape or cord of a color that is not often seen in these things. If possible, work out a harmony, such as orange paper and brown cord, or lavender paper and purple cord. Soon these become easily recognizable to every one who sees a package, so wrapped, carried on the street, and they prove to be a novel form of advertising. Tissue paper, used inside of the heavy wrappings, adds little to the cost of wrapping and gives the customer the impression that the thing she has purchased is something that the maker considers worth protecting carefully and handling delicately. At Christmas time, the use of inexpensive but colorful Christmas seals for securing your wrappings will carry the Christmas spirit of good will and cheer and cause favorable comment on your work.

You often hear such a remark as, "I like to buy things at Blank's because the packages look so pretty I am proud to carry them." Let this be said of your packages and your business will grow, provided, of course, your product is good. And do not overlook any other such seemingly small points as this, for your reputation as a specialist in novelties or staples is made up of the sum total of just such small things.

26. Pricing Your Product to Your Market.—It is a curious fact that many people, particularly a certain type of well-to-do people, respect a product in proportion to its price. They will pay a dollar for an article that would not interest them if priced at fifty cents. So if your market is among this class of people, your price must be high enough to command their respect, but at the same time it must be low enough to be within reason. If, on the other hand, you are in a smaller community and your customers are thrifty people of moderate means, your price must be set slightly lower. Do not, however, have one price for one and another price for another, as that is an extremely poor business policy. Simply consider your market as a whole, and set your price within reason for all customers.

DISPLAYING THE RIGHT ATTITUDE

27. Be Businesslike.—Whatever your particular money-making plan is, it is a business proposition and should always be considered as such. So be businesslike in all of your dealings. If you are working at home, this means that you must feel responsible to deliver goods at the time you have promised and for the price you have set. If you are giving some special service that takes you outside of your home, it means that you must make every effort to be punctual in keeping your appointments. Your customers should be able to depend on you.

28. Take Pride in Your Project.—Some people, even in this democratic age and country, feel that it is degrading to sell their services for profit and so, if they find it necessary to undertake a money-making venture, are secretive about it. This is entirely a wrong and foolish attitude. Rather, they should be proud of the fact that they have the skill to make or do something that the public is willing to pay for and the initiative to put this skill into profitable use. This, coupled with pride in turning out a well-made product and a willingness to let people know frankly that they are

doing it as a money-making proposition, will go a long way toward making the venture a real success.

29. Be Enthusiastic Over Your Business.—Nothing is so important in selling an article as enthusiasm on the part of the salesperson. Talking about your product as though you respect it very much yourself and find it fills a real need or satisfies a longing is very contagious and soon spreads to your customers. Presently they will be telling their friends about it and thus furthering your business considerably. On the other hand, you cannot expect others to recognize its merits if you show very little interest in it yourself. Your attitude toward it is soon reflected in theirs, so for good sales this should be intelligent and enthusiastic.

30. Keep Your Standard Uniform.—It is to your advantage to maintain a uniform high standard of excellence in your work. If your customers can depend on the quality of your products, they will not hesitate to trust you with reorders and will be glad to recommend you to their friends. But the minute your standard drops, your trade will decrease and your business will cease to flourish. If you make a mistake, it is much better to sacrifice the materials used and start over again, for you will lose less at any time by discarding the article than by turning out an inferior product.

ARTICLES THAT CAN BE MADE FOR SALE

VARIETY OF SELECTION

31. So great is the number of articles that can be made for sale and so varied is their form that the list contains something for every woman who wants to earn money by putting her sewing knowledge into use. But she should choose something that interests her, that may be made in the amount of time she has to devote to the work, and that has good marketable possibilities because it is needed or distinctive enough to be much desired.

Clothing is probably the largest field, covering as it does such specialties as lingerie, children's clothes, house dresses, uniforms, fancy costumes, men's garments, etc. But the variety you decide to make becomes unique and readily salable only as it proves to be a special kind of child's dress, or lingerie for a particular type of person. And it will produce greater sales if it is a kind for which there is a need but which is difficult to find in the shops.

Very distinctive household articles offer an excellent field, too, in some communities. Whether you choose to make lamp shades, pillows, curtains, slip covers, or something else will depend largely on the needs and tastes of the people you wish to serve.

Accessories and novelties, such as handkerchiefs, hand-made flowers, coat hangers, and similar things, if unusual and appealing, prove good products for the woman who wishes to start a little gift shop in her home, although they may be marketed in other ways, too.

The discussions that follow cover practically every type of special article that can be made for sale by means of sewing. These will be of inestimable value to you if you give them careful study, for they will acquaint you with the requirements and possibilities of each variety and thus prepare you to make intelligent selection.

CLOTHING

LINGERIE

32. Selecting Designs, Materials, and Patterns.—The universal love women have for dainty lingerie makes it a desirable item for home manufacture and sale. But to attract notice, it must be something a little different in design, material, or workmanship from that offered by the shops. It is well to begin a lingerie enterprise by going through the lingerie departments of stores to get ideas of the types of garments that are being sold and the trimmings, materials, and colors that are popular. Then watch the magazines, advertisements, catalogs—every possible source of information—for new ideas, and make a collection of clippings of illustrations showing undergarments of every type. These will furnish you with many ideas that you can use as they are or can vary and interchange to advantage.

Always use materials of good quality. Of course, it is to your advantage to get these at as low a figure as possible so that your profit may be increased. Watch, therefore, for sales of suitable silks, fine cottons, and rayons, and laces, ribbons, and other things that you can use as trimmings. It is advantageous to buy material by the bolt if you expect to use large amounts of it, for you can get a reduction by buying in quantity.

Make a point of using patterns that fit well and are up-to-date in design, searching as many pattern counter books as you have access to before making your selections. Garments, cut by good

basic patterns, may have their trimmings varied so that they do not resemble each other too closely to prevent them from selling.

33. Lingerie for College Girls.—College girls, with their alert taste for everything new and clever, are great faddists in the matter of lingerie. If you live in or near a college town and can produce the smart, simple garments that they admire, you ought to be able to develop a good market on the campus. Get information from students whom you know personally as to the types of garments that will take best. Usually pajamas, of both the sleeping and lounging varieties, negligées, step-ins, shorts, bloomers, brassières, and slips take very well. Occasionally there is a fad for a particular garment and smart styles in these sell well, but when the fad is over, they usually will not sell at all. So you must keep informed on campus fashions.



Lingerie that
appeals to college
girls

34. Sending announcements to the various sorority and boarding houses and later calling with your samples, is one effective means of getting contact with your prospective customers. Tell the girls that you will make up garments to special order in college or sorority colors and with any desired emblem embroidered, appliquéd, or painted on them. If you can get information in advance in regard to these colors and emblems, it is a good thing to make up samples to show. The girls themselves will often offer good suggestions which you can use to advantage. After you have sold garments to a few influential girls who will show them to their friends, your trade will grow quite satisfactorily. Sometimes a girl, who wishes to make some extra money, will act as your agent and take orders among her friends for a small commission.

35. Slenderizing Lingerie for Stout Figures.—Stout women often find it difficult to buy in the shops lingerie made along slenderizing lines and of the quality of material and with the grade of workmanship their tastes require. Lingerie of this kind is, therefore, a good seller. The woman who is somewhat stout herself and

who has solved her lingerie problem by finding satisfactory patterns and making her own, is usually the one who sees the need of her fellow women and the opportunity it offers her to help them look more slender and her pocket-book less so, by making for them lingerie similar to her own. Such a woman is more likely to succeed in the undertaking than is a slim one, by reason of the fellow feeling of sympathy and understanding of a common problem that exists between her and her customers. Also, she is quite sure to be tactful, and tact in this case is not only kindness but good business, for no woman likes to be called stout.



Flat arrangement of fulness and lace suitable for stout figure

36. Every known means of reducing bulk should be used in making underwear for the stout woman. For this purpose, the best materials, aside from glove silk, are crêpe de Chine, ninon or triple voile, and a soft grade of radium, made especially for lingerie, for these fabrics, though strong and smooth, are not bulky. Very fine nainsook and handkerchief linen are next in desirability, but they should never be starched.

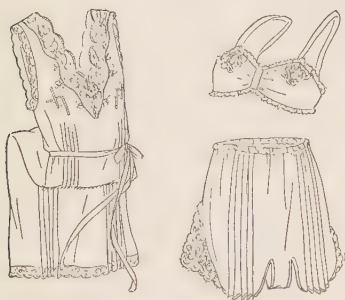
Very tailored designs are best, but their plainness can be relieved by touches of machine or hand hemstitching, hand needlework, narrow binding, or lace applied flat or inserted. Ruffles must never be used, even tiny ruffled lace edgings being unbecoming. In

their stead, use straight bands of plain net footing, lace, or material in a contrasting color.

Wherever fulness is required, it should be provided by means of circular flares, plaits, darts, and shaped seams, rather than by gathers. The tops of slips and combinations should be fitted rather closely, and draw strings omitted even in the camisole-top type. Garments that depend from the

Dainty, lace-trimmed lingerie sells well to the gift trade

waist line should have fitted yokes to avoid elastic bands and fulness that would detract from the slim effect sought.

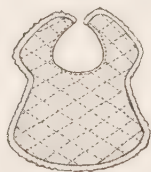


37. Lingerie for General Gift Trade.—Lingerie is always a good special gift item, particularly at Christmas and graduation times. But when you have established a reputation for smart lingerie, people will come to you for help for all kinds of gift occasions throughout the year. So it is important to develop new ideas constantly.

For this trade, all types of garments, such as slips, dance sets, pajamas, combinations, nightgowns, panties, etc., made in standard sizes, are suitable. The material used should be of good quality, the colors soft and pleasing, and the designs and trimmings in good taste. Moreover, there should be a general impression of exclusive or smart newness about the entire collection. Whether the garments should be made by hand or machine depends largely on your customers. Usually, a combination of hand- and machine-work is best. You would, of course, charge more for hand-made garments, and the workmanship on them should be as perfect as you can make it.

CHILDREN'S CLOTHES

38. The making of children's clothes is one of the most interesting branches of sewing, offering opportunities for specializing in complete layettes and separate garments for tiny babies, baby accessories, and garments for older children. The fact that there are many women who are unable to make even the simplest garments for their children



Long bib bound with pink or blue bias tape and trimmed with pastel appliqué; padded quilted bib for the teething period; and a dainty embroidered linen bib

is a source of constant wonder to the woman who understands and thoroughly enjoys sewing. But all such women, who must depend on the shops or dressmakers, are her potential customers.

39. Layettes.—Outfits for tiny babies are a delight to make if you can do very fine sewing well, and they generally bring very good prices because they consist of so many articles and must be so daintily made.

Before starting to make layettes to sell, you should become perfectly familiar with the clothing needs of the tiny baby, augmenting

the information you already have with that from the baby books that are published by large stores and that will be sent to you on request, from magazine articles, and from any other available sources. Your aim should be to prepare yourself to give dependable and authentic advice to young expectant mothers on any layette question.

Then you should examine all the available layette patterns, and purchase enough of them to give a large variety of garments in different styles so that you can suit all tastes. You should be able to furnish kimono-, raglan-, or set-in-sleeve dresses, with or without yokes and collars, and other garments in like variety. You should be prepared also to vary the trimmings, which may include hand-run pin-tucks, tiny bindings, narrow Val lace, very fine tatting rings, entre deux, feather-stitching, and dainty French embroidery. Clippings from magazines, catalogs, and advertisements will be helpful.



The hood cape is an ideal summer wrap. Knitted or crocheted bootees for those who prefer these to wool hose, long for winter and shorter for warm weather. The first shoes are of silk, kid, or light-weight wool.

40. Equipped in this way, your best plan will be to make up for display one very complete layette as a sample, including all of the essential garments and accessories and many of those that are classed as luxuries, such as dresses with more hand-work, lovely little carriage accessories, and the like. Also, see that it includes garments for both summer and winter wear, for you will be called on to supply layettes for the hot and cold seasons. In showing your samples, it is well to group the essentials together so that the woman may order only these or may add to them as many of the other items as she desires.

41. The question of whether to use hand-work entirely or to do some of the seams on the machine and the finishing by hand, depends largely on what the customer desires, as you can charge less for the garments if some of the work is done by machine.

The materials may be varied too, depending on the price, but fine, soft materials of good quality should always be used. Only the neatest workmanship of which you are capable is advisable, however, for success will come of such a venture only if the garments are very dainty.

42. In addition to the general methods previously given for reaching your market, there is a special method that may be used



Baby's sleeping and outing accessories consisting of eiderdown sleeping bag, cover-and-pillow carriage set of crêpe-de-Chine interlined with wool and edged with Irish lace, tailored set of piqué with net edge, and batiste or linen carriage pillow

advantageously in selling layettes. Have some attractive cards printed, stating that you are prepared to make distinctive layettes or single garments to order and giving your name, address, and telephone number. Then make arrangements with the superintendent or head nurse of any maternity hospitals in your own or nearby towns, to have these cards given to prospective mothers when they register at the hospital. In the absence of maternity hospitals, go

to the general hospitals. Since many prospective mothers are very sensitive, this tactful approach is often more effective than a more direct one.

43. Baby Accessories.—In specializing in baby accessories, you have two markets, one with mothers and one with people who buy gifts for babies. Both of these groups are constantly looking for caps, booties, dolls, carriage robes, baby blankets, pillows, bath accessories, and the many other articles that add to the baby's

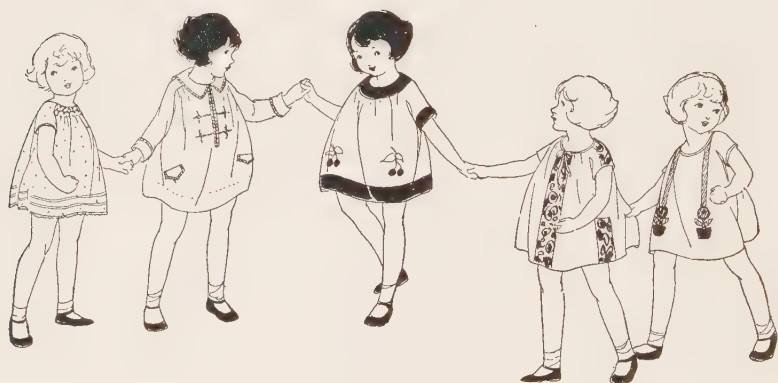


RS.
Convenient wheel bassinet, usually painted ivory, covered with dotted Swiss or net over silk or sateen, and decorated with ribbon and lace ruffles. Toilet basket of similar materials

comfort and the mother's convenience in caring for him. Styles in these change as in everything else, and new ideas are constantly being offered. So it is important to keep constantly up-to-date by watching the shop displays, the baby catalogs, and the magazines and pattern books and to add new articles that give promise of appealing to your trade.

44. It is usually more satisfactory to display baby accessories for sale in your home than to make calls with samples, though the former method requires more advertising. If you have a small

extra room that you can use for the purpose, you can make a charming display room by furnishing it as a simple nursery in baby blue, pink, and white and showing the various articles in their right atmosphere. A little second-hand bed, crib, and carriage, repainted, make ideal display fixtures for such accessories as blankets, quilted pads, rubber sheets, slip covers for mattresses, pillows, pillow slips, sheets, carriage robes, spreads, quilts, and comforters. Any bassinets ready for sale may display bedding. Odd tables can be painted and used as counters for showing any other accessories, such as sleeping bags, knitted shawls, bootees, rag dolls, and animals. A few chairs, pink, blue, and white, several rag rugs in the same colors, and some dainty curtains will complete the nursery furnishings and create a homey effect.



Simple straight-line dresses made distinctive by the addition of a touch of hand-work

45. Clothes for Older Children.—There is a good market for children's clothes the year around, but they sell best in the late summer just before the opening of school. So, if you plan to do this type of work, try to take orders early, for then you can fill them comfortably. Unfortunately, however, many mothers have the habit of leaving the problem of school clothes until the last minute and then wanting something in a hurry. You can meet this situation by making up a supply of school dresses in standard sizes during slack periods and then letting your last-minute customers select from your stock.

This is a particularly large field, for it includes clothes for both boys and girls. Many women feel that small boys are very much

neglected because of the few styles put out for them, so they will welcome the opportunity to buy smart clothes for their young boys, made by one who understands the work. These should never lose any of their masculine character and yet they may have touches that will give them a really distinctive air.

If you make girls' dresses, it is simplest to confine your work to those for girls of ten or under. Up to that age almost all girls look well in simple, straight-line dresses, but after that the style type changes rather abruptly and more attention must be given to individual styles. The pattern books will furnish you with many ideas both for the designs of the dresses and the nature of the trimmings.

46. *Smocked dresses* always sell well, usually better than any other type. With a knowledge of the different kinds of smocking-stitches, which are surprisingly few in number, you can evolve a great many combinations of stitches and colors to give your frocks variety. Smocking is appropriate on dresses of voile, English print, challis, crêpe de Chine, and all similar fabrics. Those that are cut with raglan sleeves are usually best for small girls, while those with yokes are more becoming to older children.



Sun suit consisting of suspender bloomers and brimmed hat

47. *Sun suits*, which consist of little shorts with suspender straps or very simple sleeveless waists, are designed to expose large areas of skin to the rays of the sun. Doctors are advocating their use for small children, making them an important item for summer sale. Patterns for them are available or can be worked out from romper, bathing suit, or underwear patterns. Sun hats of the same material are smart and practical with these suits. An attractive illustrated bulletin on sun suits can be had for five cents from the Bureau of Home Economics, Department of Agriculture, Washington, D. C.

48. These are only a few of the types of garments that may be made for children. If they are not adapted to your community, your surroundings may suggest others that are more appropriate and will sell better. For example, if school patriotism runs high between rival schools, there might be developed a market for

blazer jackets of flannel in school colors. Or, certain groups of children might need uniforms for some purpose, such as gymnasium, private school wear, and so on. Study the needs of those who might provide your possible market and then try to meet them.

Whatever the kinds of dresses you decide to make for children, remember that they can be made distinctive with just a touch of hand-work. But always keep the dresses or suits very simple and underdecorate rather than overdecorate them. Also, it is important to use fast-color material, to do all stitching with a stitch that is short enough so that seams will not rip easily, and to tie all threads, for active children are hard on clothes, and if your work stands the test of wear, reorders will be forthcoming.

49. There are numerous ways of finding customers for children's clothes. For instance, you may obtain lists of children in the lower grades of school and in the kindergarten from the teachers, and lists of children below school age from the Sunday school. The members of mothers' clubs, parent-teachers' counsels, and similar organizations are your potential customers, so, if possible, have announcements of your work made at their meetings or send cards to the individual members.

MATERNITY CLOTHES

50. All women know the importance of correctly designed and well-made maternity clothes, and yet they often find it difficult to obtain what they need. So you can be of real service to the expectant mothers of your community if you will make a study of the subject and make not only the right kinds of dresses but underwear as well.

To equip yourself for this work and add to the knowledge of it you already have, collect catalogs of firms specializing in maternity wear and clip any magazine articles that you can find on the subject. Also, realizing that the most successful maternity dress is merely a clever adaptation of the current mode, search fashion quarterlies and magazines continually and keep on file the illustrations and pattern numbers of any models that can be adapted to the purpose.

51. The suggestions, given in Art. 42, for selling layettes can be used equally well for selling maternity clothes. In this case, of course, you will not have many made-up samples, one or two

being enough to give an idea of the quality of your work, as dresses, as well as undergarments, will be made to individual order. It is also well to run an advertisement in your local papers at intervals.

HOUSE DRESSES, SMOCKS, AND APRONS

52. In the matter of washable things to wear about her work, every woman has her personal preference for house dresses, smocks, or aprons. But all have one interest in common, the desire to look attractive in the garments they choose. So if you elect to make garments of this kind, bear in mind that the things your customers will look for are designs that are becoming, comfortable, and somewhat individual, good fast-color materials that will stand repeated tubbings, and workmanship that will add to the attractiveness and wearable qualities of the garments.

53. House Dresses.—There are as many types of house dresses as there are women, ranging from the gay, colorful, youthful ones to the somewhat dignified, mature types. If you expect to have both young and older women among your customers, you must, of course, be prepared to make dresses suitable to both types.

There are two ways of managing the choice of models. Either you may select two or three stock types, suitable to young women, and a similar number, suitable to older ones, and make up one of each as samples, or you may allow the customer to select the design she wants from a fairly large collection that you will have on hand and the color in which she wishes it developed. The latter method is probably the more successful because it satisfies the customer's desire to have the model she prefers. If you use this plan, make a collection of illustrations of attractive house dresses from pattern books, catalogs, magazines, etc., and mount each neatly on a sheet of plain paper. You will not need to provide a separate pattern for each model, as you will find that many of them can be developed from a single foundation pattern. Make up a few samples to show the quality of your workmanship and materials.

54. Smocks.—If you make smocks your specialty, your customers will not be limited to housewives but will include also office workers, telephone operators, clerks, and artists. In fact, so general has been the demand for smocks in recent years that supplying them should form a very profitable business.

There are two general types of smocks, the very plain, tailored ones, and those that are really smocked or have some other type of hand-work as decoration. Since the plain ones are machine made and so can be sold for considerably less than those with hand-work, the kind for you to make for sale will depend largely on the buying capacity of your customers. If you are undecided on which to concentrate, make up samples of both and see which one brings the greater number of orders.



Aprons of the best-seller types, including small tie-ons of dotted Swiss or lace-trimmed lawn, cut like the diagrams, and larger ones of printed cottons

55. Aprons.—Aprons probably require as small an outlay of money for material as any garment you could make, for they are developed of inexpensive cottons and often you can pick up at low sale prices remnants that can be converted into charming ones, many styles requiring as little as $\frac{3}{4}$ yard of material. When made with little touches that bespeak imagination, aprons, therefore, bring prices that mean a comparatively high profit.

It is advisable to have a large variety to display, including both dainty aprons of organdie or lawn, which sell well to young hostesses as Sunday-night-supper aprons, and the sturdier ones that are at

home in the kitchen, the laundry, or the garden. Both tie-on and slip-over types should be made in order to suit all tastes. Also, the type that assumes the proportions of a house dress and yet has a complete front opening, which usually makes the front reversible, should be included as this is preferred by many.

One thing to keep in mind in the making of aprons is not to overdecorate them both from the standpoint of the effect produced and the amount of time required to execute the work. Since aprons are chiefly for utility purposes and usually bring comparatively small prices, they should be kept as simple as possible.

UNIFORMS

56. Uniforms of various kinds, whether for nurses, elevator operators, maids, or tea-room waitresses, are always in demand, and the fact that they can be made almost entirely on the machine makes them a desirable specialty for the woman who prefers not to do hand-work.

Since an order is usually for two or more uniforms, the work on them can be simplified by doing all the cutting at one time, then working on certain parts of all the garments in consecutive order, as for example, first sewing up the side and shoulder seams on all garments, then making all sleeves, etc. In this way, the entire order is finished at practically the same time, and the routine makes for a saving of time.

57. Nurses' Uniforms.—Every hospital has for its student nurses a certain type of uniform that is characteristic in color and cut of that particular hospital, and each has its own way of handling the problem of having uniforms made to fit. Some few hire a seamstress as a permanent member of the staff, who stays at the hospital and makes all uniforms required. Such a position might involve full-time or part-time work, depending on the size of the hospital. Other hospitals require the students to furnish their own uniforms, the hospital supplying patterns so that the style is uniform. If the hospitals in your community have this arrangement, it is well to send cards to the students, offering your services as a seamstress. Some nurses make their own, but most of them prefer to have them made by a competent person if one is available.

Graduate nurses have a little more freedom in regard to uniforms, for while theirs must be white, they may be cut in any style that is

becoming to the individual. So a list of the names of nurses who are about to graduate should be obtained from the hospital, together with the names of graduate nurses who are registered in the city, and cards or letters sent to these nurses to acquaint them with your work as a designer and maker of nurses' uniforms.

From pattern books, you can collect a number of illustrations of uniforms from which your customers may choose, or you can work out uniform designs that include all the essential points of comfort and convenience. They usually open at the center front, many having full-length openings for convenience in removing and laundering, and contain considerable skirt fulness. The sleeves are long and of the shirt-sleeve type. Collars are of various kinds, depending on individual preference, and a belt is always used.

58. Doctors' and Dentists' Coats.—Doctors and dentists are often glad to have their white office coats made especially for them, particularly if they are stout or have any other irregularities of figure that make it difficult to get well-fitting garments ready made.

Doctors sometimes have some personal preference as to the type of coat worn, but most of them wear a plain sack coat of white duck, with front facings and notched lapels. The seams are bound or flat felled.

Most dentists and some doctors wear coats that close down the center back, either with buttons or with tapes that can be tied. These usually have shallow standing collars and loose sleeves, finished with hems and no cuffs. White duck or heavy cotton suiting is used in making them and they are cut the usual sack-coat length. Patterns for them can be had from most pattern companies.

Operating gowns for surgeons are made very much like the dentists' coats, except that they are longer. If you are interested in making garments of this type, visit your hospitals and learn whether they wish to have them supplied by an individual.

59. Elevator Operators' Uniforms.—Many elevators are now operated by women and girls, and most hotels, large apartment houses, office buildings, and large stores require a certain type of uniform for these operators. In winter, these are usually of flannel or of similar weave material; and in summer, of some washable cotton that can be kept fresh and attractive. By interviewing the person in charge of personnel, you can learn whether the manage-

ment is interested in having these uniforms made. If the building has no regular practice in regard to operators' dress, a suggestion from you that they adopt such a uniform may be considered favorably, particularly if you are able to submit illustrations or sketches of suitable uniforms and samples of materials from which selections may be made. Tailored dresses on simple but smart lines are the most attractive.

60. Theater Ushers' Uniforms.—The fact that moving-picture theaters in small and medium-sized cities are following the custom of theaters in larger cities by dressing their ushers in simple, becoming uniforms, opens up an opportunity to dressmakers to make such uniforms in cases where girl ushers are employed. Usually the uniforms are simple in line, depending on their color for their distinction and on the repetition of identical uniforms on several girls for their effectiveness. A color suggesting coolness is perhaps the best for summer, while a stronger, warmer color is attractive for winter. The summer uniform is usually of cotton or silk, and the winter one, of wool. Interview the managers of your local theaters, suggesting that you will replace uniforms as needed or that you will make as many as are required in cases where uniforms have not previously been worn.

61. Maids' Uniforms.—In all large cities and in many of medium size, there is considerable demand for maids' uniforms. Since many households like to have these uniforms somewhat individual as to color, material, and small details, it is, perhaps, most satisfactory to solicit orders direct from the mistress of the house by means of printed cards, saying that you are prepared to carry out her ideas in maids' uniforms. If this seems impractical in your case, you may be able to make arrangements with shops to execute orders that are placed with them by their customers.

In all fashionable houses, the housemaids, parlor maid, and waitresses, where there is no butler, are dressed alike, usually in plain cambric dresses of a color chosen by the mistress. Large white aprons with high bibs and plain white collars complete them, but no cuffs are worn as it is sometimes necessary that the sleeves be unbuttoned and turned up. A cap may or may not be worn.

A lady's maid usually wears no uniform, but her clothes are in dark colors and simple design and are usually supplemented with white collar and cuffs and a small black taffeta apron.

The nursemaid's uniform generally consists of a washable dress and large white apron for mornings and either a plain dark dress or a white blouse and black skirt, both worn with a long coat for street wear when she takes the children out.

62. Tea-Room Waitresses' Uniform.—To the woman who likes to design and make original garments, uniforms for tea-room waitresses offer an interesting opportunity, particularly if she lives in a town or a region where there are several tea rooms.

If you are interested in this work, be alert for news of tea rooms that are to be opened. Find out as much as you can about the general nature of the tea room, its name, and, if possible, the decorative color scheme used. Then work out designs for waitresses' costumes that are clever and in keeping with the name and character of the place. If you can sketch, make colored sketches and attach samples of the actual material that you plan to use. If you cannot draw, make up a sample uniform to submit to the manager with the suggestion that any desired changes or variations can be made in it.

Get your ideas from any possible sources. Note carefully and critically all such costumes that you see, observing what makes them attractive or how they could be improved. Novelty is desirable in waitresses' costumes, but they must never be the least bit freakish. They must, moreover, be practical, that is, comfortable to wear and cut in such a way that they may be laundered easily. Since most tea-room uniforms are ironed in a laundry mangle, ruffles and similar trimmings are not practical. Color combinations can be depended on for a large measure of their charm.

Tea rooms and restaurants that have been established for some time frequently adopt new uniforms for their waitresses, especially if they are redecorating their dining rooms, so they are not to be overlooked as possible customers. Sometimes they will act on a suggestion from you that new and attractive uniforms will improve the appearance and general atmosphere of the dining room, and will commission you to make them if you submit suitable samples.

BURIAL DRESSES

63. Many people have a distinct aversion to having their dear ones buried in ready-made dresses. They would be so glad to have a dress made by some one who would give it the soft, light touch

that such a dress should have, if such a person were available. Regular dressmakers are usually too busy with advance orders to do this emergency work. So a woman of sympathy and tact, who will undertake this form of sewing, is genuinely appreciated by her customers.

If you wish to do this work, go to the leading undertakers in your town and tell them that you will make burial dresses to order, assuring them that you are able to work quickly and so to fill orders promptly. This is, of course, very important.

64. Designs; Materials, Colors.—In some cases, you may be called on to exercise your own judgment in selecting the design. In other cases, some member of the bereaved family will wish to confer with you, and you should have helpful suggestions ready as to designs, colors, and materials.

Soft, draped effects are usually best, and patterns for them can be found in current pattern catalogs. Delicate colors, such as flesh pink, lavender, gray, and ivory white, are the ones most frequently used, though occasionally a family will express a preference for some other color. The material may be Georgette, chiffon, crêpe de Chine, flat crêpe, crêpe Roma, or some similar material, depending usually on the choice of the family. Sometimes organdie is used for young girls. Slips, when required, may be of crêpe de Chine or rayon.

65. Making and Finishing.—The dresses are cut by standard-size patterns, and as no fitting is required, the work of making can be done quickly. Most seams can be plain without special finish except in sheer fabrics. However, all details about the throat and sleeves must be executed carefully.

MEN'S GARMENTS

66. Many men who are stout or unusually tall, find the problem of buying clothes that fit quite as trying as do women under the same circumstances. They have their suits and coats custom tailored, but such garments as shirts, pajamas, lounging robes, house coats, and smoking jackets, present a great problem to these men and a great opportunity to the woman who can alter patterns accurately and sew neatly. The workmanship on the garments, however, must be very neat so that they have the well-tailored effect that the discriminating man demands.

67. Pattern Alterations Needed.—It will be necessary to take accurate measurements before altering the patterns you intend to use. Then follow the same principles in making the alterations that you use in altering patterns for women. For the stout man, the most common alteration is for additional width over the abdomen. This can be obtained by slashing and separating the pattern. Shirt and coat patterns can be altered like a woman's blouse pattern by slashing up from the bottom. Trousers patterns can be altered in the way that a woman's skirt pattern is altered for a prominent abdomen.

Additional length is the main requirement of the very tall man, and this may be allowed for by slashing and separating the pattern pieces in much the way in which you would alter them for a tall woman. Usually sleeves, the body portions of shirts and robes, and the legs of pajamas all have to be lengthened.

68. Obtaining Customers.—To develop a business in this type of sewing, have cards printed and leave them at the men's clubs, Y. M. C. A., and similar places where groups of men live and congregate. If there is a bulletin board, post a card or larger notice there. Insert an advertisement in your local paper to reach the men who live in their own homes. If you are personally acquainted with men of these types, you might interview them, as men are usually less sensitive about their size than are women.

FANCY-DRESS COSTUMES

69. For certain seasons, such as Hallowe'en, Valentine's day, and Washington's birthday, fancy-dress costumes are in great demand, and there is some call for them for other holidays and local gala occasions, pageants, church cantatas, school fêtes, and fancy balls. A woman having imagination and the ability to do plain sewing quickly can do a good business in fancy costumes, provided she is in the right community. Much depends on that, of course.

If you wish to supply costumes for a school fête or pageant or a church cantata, get in touch with the teacher or trainer in charge and make such arrangements as are necessary. An advertisement in the papers is usually needed to solicit orders from the general public for costumes for the holiday occasions.

70. Types.—Fancy costumes are of two general types—those made of fabric and those made of crêpe paper. The pattern com-

panies provide very good patterns for the fabric costumes, and some of these may be adapted for foundations of the paper costumes also. Keep a file of illustrations of costumes for every occasion, obtained



Popular types of fancy-dress costumes. The basic lines of the Valentine costumes may be changed to suit the season, as for example, by using cats and jack-o-lanterns for Hallowe'en. Colonial costumes can be used the year around.

from pattern books, magazines, and every available source, including among these costumes for men, women, and children. Watch for colored illustrations in particular for your file as they will supply very good suggestions, and many of these garments depend largely for their effectiveness on the colors used.

71. Fabric Costumes.—Usually rather inexpensive materials, such as cambric, sateen, and silkline, are used for fabric costumes. Tarlatan is used for very bouffant effects, as in the skirts of ballet dancers, and for gossamer effects, such as fairy's wings. It is also good as a foundation for paper costumes. For very elaborate costumes, more expensive materials, such as organdie, rayons, and the cheaper grades of taffeta and Georgette, are used. It is usually more satisfactory to have the customers furnish their own materials than to do so yourself. However, if you live in a community where there is much demand for costumes, as in a college town, you may find it preferable to supply the material, as you can often get lower prices on large amounts and can utilize small pieces of material from one costume to advantage in constructing another.

Since these costumes usually are worn only once or at the most a very few times, it is not necessary to finish the seams very painstakingly, although a really fine costume of expensive material should be as well made as any dress.

72. Paper Costumes.—The booklets on the subject of fancy costumes, published by the manufacturers of crêpe paper, are very helpful in planning and developing paper costumes. These are usually made on a foundation of fabric for strength, very inexpensive materials being used, as they are entirely covered. Clown suits are often made by covering pajama suits with plain or fancy crêpe paper.

73. Making Charges.—The charges for a costume depend on the kind of material used and the elaborateness of the style. In general, a costume made largely of paper for which you furnish all material, should sell for about \$2.00, if plain, or \$3.00 if more elaborate. Local conditions must, of course, be taken into consideration in setting prices.

HOUSEHOLD ARTICLES

EMBROIDERED LINENS

74. While the mere fact that an article is hand-made or hand-embroidered does not necessarily mean that it is beautiful, household linens, beautifully hand-embroidered in designs of good taste and in stitches that are fashionable, never fail to appeal to women.

75. Necessary Knowledge.—If you wish to build up a business in hand-embroidered linens, the first requisite is a knowledge of

embroidery stitches and skill in doing perfect work. In addition to this, you must have a knowledge of the types of embroidery that are fashionable at the moment and the ways in which they are used. The very best way to obtain this knowledge is to explore the best linen shops to which you have access and the linen departments of any large stores near you. If you live where there are no such shops or stores, you must depend on the women's magazines that feature the best types of needlework.



Towels showing the use of a variety of embroidery stitches

76. Salable Articles.—The articles for which you are most likely to find a ready sale are bridge sets, consisting of a cloth and four small napkins, the cloth being slightly larger than the top of a regulation card table, lunch sets, tea-table covers, towels, vanity dresser sets, dresser scarfs, sheets, and pillow slips. For them, use only material of good quality, because your customers have a right to expect good service from the articles and it does not pay to put hand-work on material of inferior grade.

77. Market for Linens.—The chief market for this kind of work is among those looking for appropriate bridal and Christmas gifts.

Prospective brides themselves form another group of customers that should not be overlooked, as do also established housewives. The Woman's Exchange offers a good means of disposing of the work if it is inconvenient to sell direct to the customer, and the stores in large cities can use quantities of this kind of work when it is well done, by selling it on commission. Usually the buyer in the linen department, when consulted, will be glad to coöperate by suggesting what kind of embroidered articles are most needed in stock.

LAMP SHADES

78. More and more are lamps taking an important part in the decorative scheme of the modern home. So the making of shades for them has come to be a real necessity. As many housewives have no time nor flair for such work and still desire to have appropriate shades for their lamps, they are glad to give orders for shades if they can find some one who can make them artistically. So this may prove a very lucrative field for you if you have some talent along this line.

79. Necessary Preparation.—Before you go into the business of making lamp shades for sale, be very sure that you are able to make artistic ones, as there is no other bit of house furnishing that can so easily be made to look overdone as a lamp shade. Remember that the modern taste is for simple things, so keep simplicity as your standard, both as to shapes of frames and decorations. Do not go in for too novel effects, as they are often freakish.

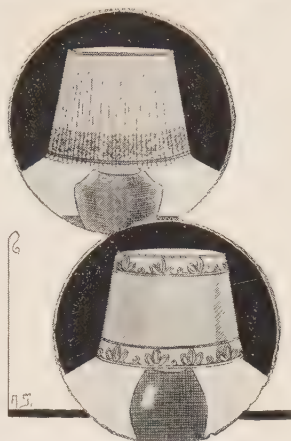
The large stores and specialty shops are very good guides as to new developments in shades. But visits to these should be supplemented by careful examination of the better magazines on house furnishings, as stores, particularly department stores, must cater to all tastes and you will find both good and bad shades there. The better home-decoration magazines, however, may be depended on implicitly to give only artistic ideas.

80. Varieties of Shades.—Lamp shades for the living room, bedrooms, and children's rooms are among the best sellers. All of them may be made up and sold complete or they may be made to order from the customer's material or that purchased by the maker.

Living-room shades include those for table lamps, floor lamps, and shields and very small shades for side lamps, all of which may be of silk or parchment. Shades for bedroom lamps are occasionally

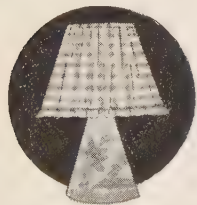
made of parchment, but usually of silk, sometimes with discreetly applied ruffles of self-material or lace and decorations of small hand-made flowers. Organdie and checked gingham are other materials that are appropriate to the bedroom as well as to the children's rooms. Plaited shades of paper or chintz are attractive and usually sell well.

81. *Fabric shades* will present no difficulty to the woman who can do neat hand sewing. It is important, however, that she put into effect what she learns from the magazines and books available on the subject and from the properly made shades that she examines, for there are certain methods of applying the material to the frames that are more effective than others. All stitching, unless decorative, must be concealed, and all raw edges neatly finished or covered on the inside as well as the outside.



Two types of silk-covered shades, one plaited, the other stretched tight

82. The making of *parchment shades* requires a treatment peculiar to them as well as a certain degree of artistic skill if the designs are to be painted on the parchment. There are books and magazine articles that will be helpful in making these. Parchment shades also are frequently decorated with old-fashioned prints, maps, historic scenes, and similar subjects. Watch the shops and magazines closely for changes in the style of decoration, for one thing you must try to do is to make only up-to-date shades.



Gingham shade for a child's room

83. **Advertising Methods.**—One woman was very successful in selling her lamp shades after displaying them on lighted lamps at night in her large front window. By day, a sign in the window announced that she had lamp shades for sale. This advertising was supplemented by a small advertisement in the local paper.

PILLOWS AND CUSHIONS

84. There are countless kinds of pillows and cushions, used chiefly in the living room, sun room, porch, and bedroom. If you want to make pillows for profit, you may prefer to concentrate on one type or you may make several kinds. So many of these pillows can be made from remnants and odds and ends you have or can pick up on sale that making a variety of them is perhaps the best idea. Frequently the material at hand will suggest the kind of pillow or even the design.

85. **Varieties of Pillows.**—*Living-room pillows* usually have a dignified quality not necessary nor desirable in those for the sun room or bedroom. They are often colorful, however, because one



Satin and taffeta living-room pillows appropriately quilted and embroidered

of the functions of a pillow is to lend a touch of color to an otherwise uninteresting spot. Square, oblong, round, or oval pillows are in better taste for this use than odd, unusual shapes. The materials, to be suitable, are usually fairly heavy and of a rich quality, such as velvet, satin, or taffeta. Yarns in soft colors are frequently used to embroider designs on black

satin or natural linen pillows. Very beautiful quilted pillows are made of taffeta or velvet, but the designs and colors must, of course, be suitable to the living room, since boudoir pillows are frequently quilted, too.

86. *Pillows for the sun room or porch* may be very informal and gay of color, such materials as gingham, cretonne, colored oilcloth, felt, English prints, and unbleached muslin being appropriate. These pillows may have a humorous quality, achieved by an appliqué design or a cleverly planned touch of embroidery.

87. *Boudoir pillows*, of course, are small and dainty. They may be made of organdie, taffeta, moiré, satin, Georgette, or lace. For early American bedrooms, quilted patchwork pillows are

frequently used. Small scraps of lace and embroidery may be made into beautiful "lingerie" pillows by basting them to heavy paper in a symmetrical arrangement and then joining the pieces with small whipping-stitches. Laces and bits of embroidery for such pillows can be obtained at sales of out-of-style collars and cuffs, blouses, and similar articles that sell at a low price even though the workmanship is beautiful. Pastel sateen, used for the pillow foundation, is very effective under the lace.

88. Pillow Foundation.—You can sell the pillows complete or merely as pillow covers. If you make the foundations, which are usually of muslin, long-cloth, or sateen, cut them the same size as the covers and stitch the seams about twice the depth of those in the cover, later trimming away the extra material. In this way, the proportions are accurate and sufficient looseness is assured. The filling may be wool, silk waste, feathers, down, or cotton. Very often it is possible to take advantage of some resource you have at hand in obtaining the filling. For example, if you have chickens or other fowls, use feathers or down, or if you live in a mill town, use silk waste.

CURTAINS AND DRAPERIES

89. If you live in a large town or city where there is a great deal of moving in the spring, you can develop a business in making and remodeling curtains and draperies. Curtains made for one house seldom exactly fit another, so that there is always some remodeling or replacing necessary, and just at the time when a housekeeper is the busiest. The idea, therefore, of having some one come in and relieve her of this responsibility usually appeals to her immediately. A portable electric machine that you can take into homes where there are no sewing machines will be a great convenience.

Where new curtains or draperies are to be made, you may sometimes be asked to make suggestions as to colors and materials, so you should keep yourself informed on up-to-date curtain styles. Usually, however, you will follow out your employer's ideas.

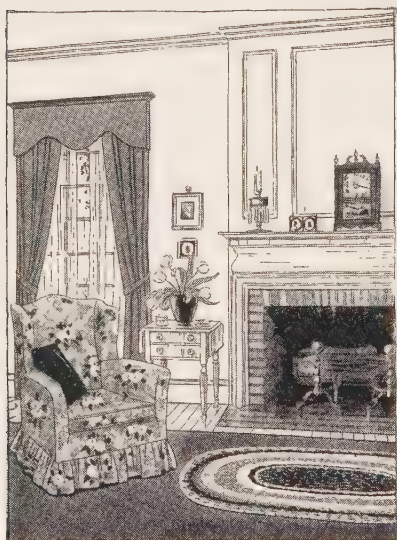
90. Obtaining Customers.—To obtain customers, watch the "rented" and "sold" signs in the windows of apartments and private



homes, and then interview both the people who are coming in and those who are going out, if possible. Other ways of getting prospects are by watching the real-estate columns of the papers and by arranging with the superintendents of apartment houses to pay them a small commission on any business they get for you.

SLIP COVERS FOR FURNITURE

91. Slip covers for chairs and davenports, though used chiefly in the summer, are more and more coming to be used the year

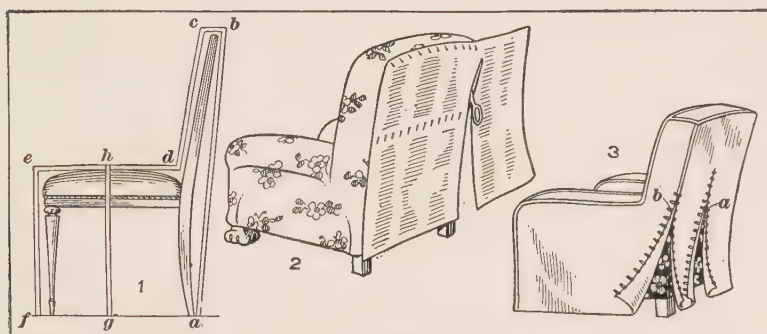


The bottom of the slip cover is sometimes finished with a ruffle

around, for their original purpose of protecting upholstered furniture has expanded with the use of attractive materials to that of adding a decorative note to the room. Replacing the former unattractive holland and drilling, they are now made of beautiful cretonne, chintz, rep, plain or printed linen, awning stripes, gingham, chambray, English print, sateen, or taffeta, the choice depending on the room. If several kinds of chairs must be used in one room, there is no better way of unifying them than by concealing their difference under matching slip-covers.

92. **Ease of Making.**—In some way, the belief has become established that covers of this sort are very difficult to make, so that few women will attempt the work. This is fortunate for one wishing to make them as a business proposition, for, as a matter of fact, any one who can measure, cut, and stitch accurately can make them after a careful study of the simple principles involved. So it makes a very good business that fits in well with curtain making or that may be carried on alone. In this, as in all other lines of work, it is important to keep alert for new ideas by observing slip-covers in stores and other places. Magazines and furniture advertisements are other sources of help with slip covers.

93. Taking the Measurements.—To determine the amount of material needed for a slip-cover, measure the chair, as shown in View (1) of the illustration on this page. Use a tape measure, and, beginning at the floor, as at *a*, measure up to the top of the chair to *b*, across the top to *c*, down the face of the chair back to *d*, then across the seat to *e*, and thence to the floor again, to *f*. For a chair having no upholstery, add 1 inch at each turn, or corner, for seams. For overstuffed furniture or other pieces having springs in the seat, it is very necessary to provide, in addition to seam allowances, 6 inches for a "tuck-away" to be tucked in between the seat and the back and another 6 inches in width to be tucked in between the seat and the arms in the case of armchairs or davenports. When the slip-cover is adjusted on the chair, this allowance



Method of measuring chair for slip cover, cutting pattern, and locating the opening

does not show; but if it is omitted or made too small, the compression, resulting when the chair is used and the springs go down, will cause the cover to tear.

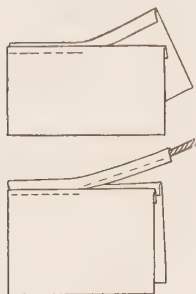
To measure for the side pieces, begin at the floor, as at *g*, and measure to the seat, as at *h*; or, in the case of an armchair, to the top of the arm, across it, and down to the seat on the inside, making a 2-inch allowance for seams and a 3-inch allowance for the "tuck-away." Double this amount for the two sides and add it to the amount required for the back and seat.

94. Making the Pattern.—To make a pattern for the slip-cover, use large sheets of newspaper or wrapping paper, pin them to the chair, as shown in View (2), and cut carefully around the edges, making ample allowance for seams. Cut each section separately,

being guided by the seams in the original upholstering or the lines of the chair.

95. Making the Covers.—If you use figured material, plan the cutting so that the motifs balance well. If the chair is wider at the top than at the bottom, make an opening at the center back, as shown at *a*, in View (3). Face the edges of this and fasten with hooks and eyes, strong snaps, or slide fasteners. If the chair is straight, the opening may come on a seam, as at *b*. Use only one opening in each slip-cover.

A simple way of finishing the seams is shown in the upper sketch on this page. Turn the two raw edges a generous seam's width toward the wrong side and baste and stitch $\frac{1}{4}$ inch from the edge, as shown. If a contrast in color is desired, cover a cord with plain bias material and insert it in the seam, as shown in the lower sketch.



96. Extending Your Business.—Making chair covers for theaters, hotels, and restaurants for summer use is a similar and even simpler idea. These are used because of the cool effect they give and because they can be removed, laundered, and kept perfectly fresh. They are very easy to make, consisting merely of a full-length cover or one only 8 or 10 inches deep, as preferred, to be slipped over the back of the chair and tied in place. As the edges are usually bound, very attractive color effects can be worked out.

HAND-MADE RUGS

97. If you like to make rugs—hooked, braided, crocheted, knitted, or woven—you can find a ready market for them because of their effectiveness with early American furniture. Another adaptation of the same idea is making chair pads and stool tops like small hooked rugs. Small pillows and table covers also are made of cotton or silk rags, cut very fine and woven or crocheted.

Since much of the beauty of hand-made rugs depends on the colors used, you should have a dependable color sense as one of your chief qualifications. As these rugs are used to give the effect of old or antique rugs, many of the designs being copied from real antiques, they are most effective in soft, faded colors, that help to give them an authentically old, rather than a bright, new appearance.

All hand-made rugs are most attractive when made from rags, just as the original Colonial ones were. However, many prefer to use yarn for hooked rugs, because it is more easily and quickly handled. The results are really very good, since the yarns are dyed in soft colors. If preferable, you can use the customer's material, dyeing it to match any desired color scheme.

98. Making Hooked Rugs.—For hooked rugs, knitted cotton or silk underwear and stockings are the most satisfactory type of rags, as they are soft and elastic. Cut them across the grain in strips varying from $\frac{1}{2}$ to 1 inch wide, depending on the thickness, cutting



Antique hooked rug of excellent design made of rags dyed in soft colors

around the leg of the stocking so that the whole leg makes one strip. Stretch the strips to curl the edges under before using them. Do not sew the strips together before hooking.

Patterns for hooked rugs, stamped on burlap, can be had from most art-needlework shops and department stores, but if you are good at designing, you can make your own. Many kinds of patented hooking devices also are available in the shops, and with these are supplied directions for their use. Frames for holding the rugs while the work is in process are like small quilting frames and can be made or purchased.

99. Making Other Types of Rugs.—For braided, crocheted, knitted, and woven rugs, practically any kind of material can be used. Those for the living room are usually made of silk or wool,

while those for bedrooms and bathrooms are more often of cotton so that they may be laundered easily. Sew the strips end to end before starting the rug. In making crocheted rugs of silk, crochet carpet warp in with the silk as this does not show and adds greatly to the firmness of the rug, helping it to keep its shape.

BEDSPREADS

100. Simple, washable bedspreads that are attractive and in keeping with the mode of the moment usually sell well. At one time, these may be of unbleached muslin, decorated with appliqué, embroidery, or candlewicking. Again, they may be of some figured material, such as an English print, or in a solid pastel color, such as is found in colored sheeting. Some like the effect of tied-and-dyed patterns, which are very effective on a foundation of unbleached sheeting. The important thing is to be alert to any fad or fashion that is prevalent at the moment and to make use of its popularity as sales talk.

Very lovely spreads for children's beds can be made in patchwork style, with favorite nursery rhyme characters done in outline-stitch on alternating patches.

MISCELLANEOUS HOUSEHOLD ARTICLES

101. In addition to the household articles just discussed, there are numerous others that will find ready sale if they are presented to the right people. Which of these you select to make will depend largely on your inclination and the needs of those who will constitute your market. A number of suggestions are given here with the idea that these may fit into your purposes or lead you to think of others.

102. Furniture Covers.—Many people live in very small apartments and find it necessary to have in their living rooms numerous things that would not be found in the conventional living room. For example, the modern business girl often lives in one room and uses a day bed both for the additional space it affords and for the more dignified appearance it has when the room must serve as a living room. She may find it necessary to keep her wardrobe trunk in her room and often to stretch limited closet space by hanging on the back of the closet door, door bags with pockets for shoes and similar articles. The problem of making her room look attractive under these circumstances requires special study, and she will

usually welcome the services of a woman who will make for her, at a reasonable figure, attractive covers for the day bed, the trunk, and sometimes the radiators, together with door bags to match.

Cretonnes, heavy rep, and cotton suiting are suitable materials for these articles. It is usually most satisfactory to have the customer select the material herself, for then she may have what she likes and what will be right for the room in which it will be used. The covers are made in the same general way as the slip-covers for furniture except that the one for the wardrobe trunk usually has two gathered curtains at the front so that either section can be reached separately.

103. Mattress Covers.—To protect the mattress from soil, covers of unbleached muslin, made in box style, just enough larger in dimensions than the mattress to slip on easily, are much used. They should, therefore, prove a good seller and, since all of the work is done on the machine, a quickly made product. Such covers may be sold to individuals or in dozen lots to furniture dealers.



A framed modern cross-stitched sampler in black on white linen and border in color

104. Cross-Stitched Samplers.—Modern versions of the old *cross-stitched samplers*, framed for hanging on the wall or used in the bottom of tea trays where they are covered with glass, offer another possibility along household lines. These usually appeal to people who have one or more rooms furnished in Colonial style. They may be in color or in black silhouettes on white linen.

105. Tapestries.—The vogue for tapestries of all sizes and for many purposes, which gives every evidence of being a permanent one, makes them a good product for a woman who enjoys this form of needlework and whose community appreciates it enough to purchase it. Pillows, chair, bench, and stool covers, and wall hangings are a few of the articles which tapestry stitches may be used to beautify.

NOVELTIES AND ACCESSORIES

HANDKERCHIEFS

106. Hand-made handkerchiefs are always a popular seller, for besides being a necessity they are much used for gifts. They may be sold by taking orders among your friends and acquaintances or through a store or Woman's Exchange on commission.



A variety of hand-made handkerchiefs, and a number of suggestions as to novel ways of displaying them for sale

107. Styles.—Success in the marketing of handkerchiefs depends largely on following style trends very closely, for fashions in accessories change just as do fashions in apparel. Favor fluctuates first to white and then to color. The popular types of decoration also change, at one time linen handkerchiefs with drawn-in threads being very popular, and at another time hand-painted chiffon, Georgette, or crêpe de Chine being liked better.

Watch the shops for indications of new styles and have them made up when the public is ready for them. If you see a sale of handkerchiefs of a type that has been very popular,

you are fairly safe in concluding that that type is past its high point as a novelty and a best seller and that something else has replaced it or is about to do so. But by examining the new handkerchiefs in the regular stock, you can often get an idea of what the next fashion will be.

108. Materials.—Since some handkerchiefs are used as a decorative note in a costume, and others for real service, the materials that may be used vary considerably, including linen, voile, very

fine cottons, chiffon, Georgette, crêpe de Chine, and pongee. Cotton, silk, and metallic laces are used for trimming them as is footing in white and colors. Embroidery is always popular in some form.

109. Methods of Making.—Some who make handkerchiefs for sale buy the material by the yard and make them up entirely by hand. Others buy plain ready-made handkerchiefs of fine linen with narrow hems, and decorate them in various ways with edgings and embroidery. Charming effects can also be produced by purchasing handkerchiefs, having a design printed in color around the border, and adding to these small, well-placed touches of embroidery.

FLOWERS AND BOUTONNIÈRES

110. So many are the uses for hand-made flowers and so many kinds are there to create that any one who wishes to make them for sale will find that the work never grows monotonous. Of course, very dextrous fingers are required for this type of hand-work; but a little practice in handling the materials will make you skilful in putting into effect your knowledge of flower making. In this, as in all other forms of work, it is necessary to watch the magazines and shop counters and windows for new ideas for making them.

One of the chief advantages of flower making is that only a small amount of material is needed for most flowers and this may often be obtained from scraps and remnants. Also, it is work that can be picked up for a few minutes at a time so it may be done by even a busy woman, for even she has odd moments now and then between tasks that she may devote to such sewing.



Flower spray of
chiffon

111. Lingerie Flowers.—Tiny buds and flowers of pastel ribbons, chiffon, and bits of silk, for lingerie, sell well in the shops, so this is a very good avenue through which to market them, selling on commission. Also, it is well to let prospective brides and any others, who you think would be potential customers, know that you will make them to order in any style or color.

Make up some very attractive groupings of these flowers in clusters, wreaths, and similar forms, sometimes combining them with dainty lace or loops of ribbon, mount them on 6- or 8-inch

squares of pastel crêpe de Chine, and tack these to squares of plain, stiff paper so that the paper is covered and only very tiny tacking-stitches show.

Then when you display these to your customers, they can easily visualize the dainty effect the flowers will have on the finished garment.



A mounted bag of printed silk and a frameless one of heavy crash embroidered in angora wool

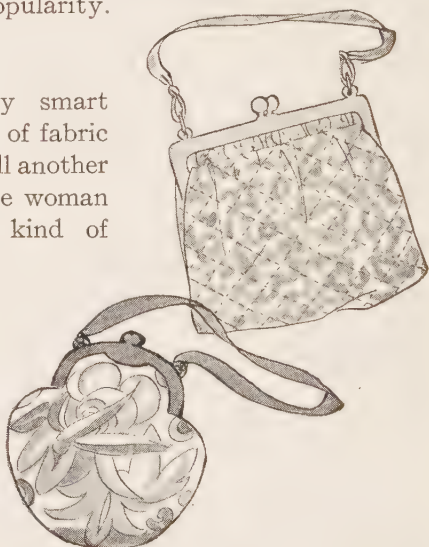
112. Boutonnieres and Bouquets.—For

coats and for sports, afternoon, and evening dresses, boutonnieres and bouquets of various types are much in demand. Fashions in these change fairly quickly, so they are always in the nature of fads and it is necessary to introduce new types into your line as the old ones show signs of waning popularity.

BAGS

113. The fact that many smart handbags and purses are made of fabric rather than leather opens up still another interesting specialty line to the woman who wishes to make some kind of accessory.

114. **Varieties and Materials.**—Among these hand-made bags, there are handsome metallic, velvet, beaded, and brocaded ones for evening, less elaborate ones of silk, velvet, or Rodier woollens for afternoon, and smart ones of linen and cotton, many of them quilted, for sports. Other sports novelties include those embroidered in wool or raffia.



A bag of quilted cotton print and one of printed linen, both mounted on amber frames, with fabric handles

Some of these bags are mounted on frames of silver, nickel, tortoise shell, amber, and similar materials, while others are of

the envelope type without mounting. A bag of the latter type is usually made on a buckram foundation.

Frequently a woman wants a bag made of the same fabric as her dress or coat to carry out an ensemble effect. Your advertising should make a point of the fact that you will make up ensemble bags of the customer's material. And, of course, you will want to keep on hand a stock of made-up bags from which anyone wanting a bag in a hurry can select.

Bags require so little material that you can use remnants of silks and ribbons that you find on sale to very good advantage. If you go into the business on a fairly large scale, it will pay you to get in touch with jobbers who handle bag frames, rather than to buy all of your mountings at retail prices.

SCARFS

115. An ever-increasing demand for attractive scarfs to wear with costumes of every kind has resulted in the production of some very beautiful novelty ones

that lend themselves to home manufacture. They no longer consist of a mere square or oblong of fabric, though these are still used when made of fabric of lovely design and texture. Many of the newer ones combine both printed and plain fabric, or several harmonious plain colors. The designs that are used are quite modern, consisting of triangles, oblongs, and other geometric shapes joined together. Small lengths of silk can be used to very good advantage in making these scarfs. To conceal the necessary seams, such scarfs are made double.



Three silk scarfs that combine geometrically shaped sections with a variety of results

116. Another kind of scarf that is easily made and very smart, is the one of flat fur or fur fabric, used alone or in combination with fabric. These are especially well liked to wear in the spring with suits or tailored dresses in place of a complete animal scarf. Sometimes they are accompanied by matching muffs. A lining of satin is used in a scarf of this kind. They provide an excellent means of making use of the good parts of worn fur collars or coats, which are to be found in practically every house. A good plan is to make



Scarf-and-muff set, tweed scarf bound with grosgrain ribbon, and scarf of heavy satin and fur

up a few samples from different kinds of fur and show them to prospective customers. Those who have pieces of partly worn fur in the house will usually place an order as most people like to get the most possible wear from expensive furs.

BOUDOIR ACCESSORIES

117. Varieties.—Most women are possible customers for dainty boudoir accessories, such as pincushions, powder puffs, sachets, handkerchief and nightgown cases, fancy coat hangers, shoe trees,

and garment bags. Closely related to these are lovely chaise-longue covers, boudoir pillows, such as those discussed in Art. 87, and dresser scarfs or vanity-dresser sets, all of which may be sold by the woman who wishes to specialize in boudoir accessories.

Dress hangers, which are very popular and sell well, may be covered with bias velvet, quilted silk, ribbons, or figured silks. Sachets consisting of tiny pillows of pastel ribbon, tacked together and trimmed with ribbon flowers take well, as do those decorated with quilting or simple embroidery designs. Still others are made by preparing rose petals as for a rose jar, and tying these in soft, loose bags or pillows of pastel chiffon and decorating them with ribbon bows or flowers. Clusters of flowers, arranged with ruffles of narrow lace and loops of ribbon, are much used for decorating lingerie. Handkerchief and nightgown cases, decorated with quilting designs, may be developed in either silk crêpe or taffeta. Others are made of ribbon, lace, embroidered batiste, linen, or net, and many similar dainty materials.

In making garment bags, it is well to add a pocket to the inside of each, in which may be placed sachets or moth preventives, as required.

From a simple beginning of this kind, carrying only small novelties, one can increase the stock to include sheets and pillow slips, quilts, quilted puffs, bedspreads, small hand-made rugs, chair pads, bedroom lamp shades, and any household articles that are used in the bedroom, besides nightgowns, pajamas, and negligees. As one person would hardly be able to make all of the articles sold, some might be obtained elsewhere and sold on commission.



A group of miscellaneous boudoir accessories that make exquisite personal gifts for many occasions

118. Display and Marketing Methods.—If you are able to set aside a room in your home, even if only a small one, you can

make a charming little "shop" of it by displaying these articles in their natural setting. Furnish the room as a bedroom, a very inexpensive and charming way being to use old furniture of good lines and paint it in some appealing color. Soft, pale green is, perhaps, the best color, as it forms a pleasing harmony with almost any other pastel color that you would be likely to use in your accessories. Besides a bed, which may be full-size or small, the furniture should include at least two pieces containing drawers. The more drawers there are available, the better, for in these you will keep your stock. A very appealing touch can be added by



Such a bedroom as this is an excellent place for displaying boudoir accessories for sale

painting the insides of these drawers in soft, light rose color, as it forms a lovely background for the dainty contents. Women customers are very susceptible to the charm of just such little touches as this in a shop.

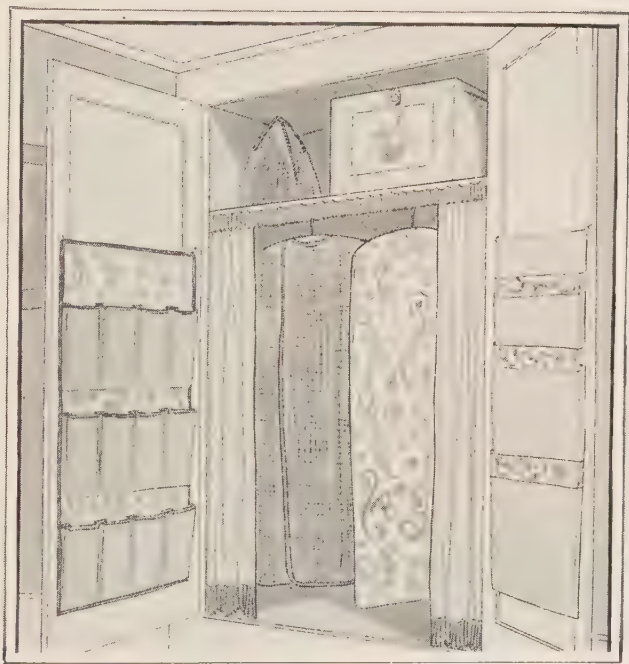
Have the simple curtains and bedspread harmonize. On the bed, you may display fancy pillows, and on the chiffonier, dresser, or dressing table, dresser scarfs, vanity sets, pincushions, powder puffs, sachets, handkerchief cases, and similar articles. It is a great advantage to have a closet adjoining

in which to show fancy hangers, garment bags, and shoe trees. Change your displays from time to time, but keep them harmonious with each other so that customers feel a sense of harmony and good taste pervading the little shop.

Of course, these articles may be sold in other ways than this if one is not so situated as to make this method practicable. They can be packed attractively and carried to the homes of your customers or they can be sold in specialty shops or the Woman's Exchange on commission. They can be sold outright, or displayed as samples from which orders are taken, to be made up in any desired color or material.

SHOWER GIFTS

119. Varieties.—The many articles, large and small, that are appropriate as shower gifts for prospective brides, offer an interesting line for a woman who likes variety. These gifts include such varied things as lunch cloths and napkins, hot-dish mats, kitchen curtains, face cloths, duster sets, and bed linens, as well as small personal gifts, such as those discussed under boudoir accessories in Art. 117.



A small closet used to display garment bags, door pockets, and hat protectors and boxes

120. Attractive Wrappings.—Much of the salability of these simple articles depends on their being neatly made and attractively wrapped. A very good example of this is seen in the way that so simple a thing as *cheesecloth dusters* may be decorated and then wrapped. For these, 1-yard squares of blue, pink, yellow, lavender, green, white, black, and gray cheesecloth are hemmed on the machine, this being threaded as usual and having No. 3 embroidery

cotton of contrasting color inserted in the braiding attachment, thus making a decorative edge on the dusters. They are then carefully pressed, grouped in harmonious colors, four to a set, and tied in attractive ways.



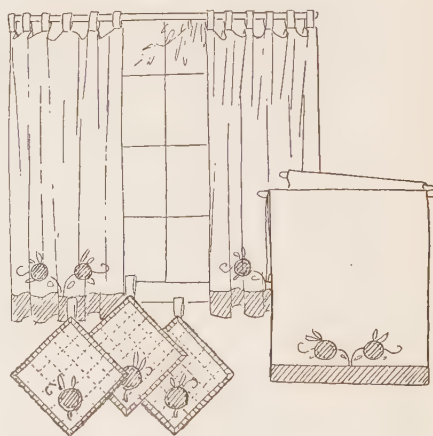
Attractively wrapped duster sets in rainbow colors

Some are folded in triangles and arranged in a flat box, or merely tied with silver ribbon. Others are folded in squares and tied with silver ribbon, or arranged in squares of diminishing size and wrapped in cellophane with a seal to hold the cellophane at the back.

These same dusters, less attractively wrapped, would sell much less readily than when displayed in the ways described.

121. Towel Sets.—Sets of *face cloths* and *towels*, or of face cloths alone, are popular shower gifts. Very attractive ones are edged with a narrow crocheted edge in a pastel color and decorated with a simple embroidery design. A set may consist of three or six cloths, tied together with pastel ribbon.

A very practical shower gift consists of a package containing $\frac{1}{2}$ dozen each of *dish towels* and *hand towels*, the dish towels made of cross-barred glass toweling, with machine hemstitched hems. To these may be added $\frac{1}{2}$ dozen ready-made knitted *dish cloths*, a new idea being to tint these in soft colors. A dish mop with matching enameled handle may also be added to the set.



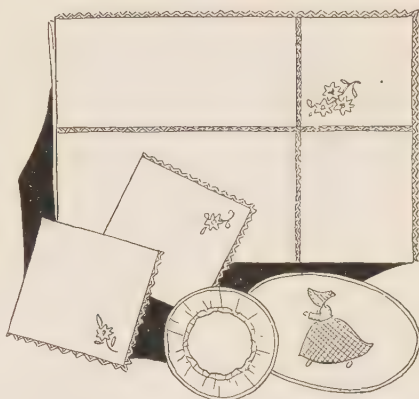
A kitchen ensemble with simple appliqué decorations

122. Kitchen Ensembles.

Another interesting gift is a kitchen ensemble consisting of *matching sash-length curtains*, *tea towels*, and *pot holders*, made of unbleached muslin and decorated with simple appliqué designs and applied

hems in plain yellow, green, blue, or red gingham. These may be varied in materials and colors to suit different tastes and ideas.

123. Luncheon Sets.—For the breakfast nook or informal luncheon table, a gift of a novel and attractive luncheon set is always appreciated. The cloth and napkins may be made of unbleached muslin and yellow rickrack, small floral motifs of the rickrack being used in the corners. Colored Indian Head or linen with appliqué designs in white, checked gingham with embroidery in simple stitches, and heavy cotton with the cloth in one pastel color and each napkin in a different color, are other ideas that can be developed in these sets. Covers for asbestos hot pads, made of muslin, linen, or plain-colored gingham and decorated with an appliqué design, may be made with the luncheon cloth or separately. These covers can be made removable by using on the wrong side a 1-inch double bias strip of thin material attached with the edge binding and drawn up with cord elastic or narrow tape.



124. Cases for Silver and Linen.—*Flat-silver cases* are useful gift items that are very

readily made of white or colored linen, lined with Canton flannel, or of wool flannel without lining. Green flannel makes especially attractive ones, and remnants can often be found. The cases may be made for half dozens or full dozens of spoons, knives, and forks of various kinds. Bindings and ties of bias tape or military braid add to their attractiveness. Simple embroidery designs may be added to the linen ones.

Lunch sets and hot-dish-pads are two popular and practical gifts

125. Cases for the linen closet may consist merely of embroidered linen bands with ribbons at the ends for tying around the piles of sheets, pillow slips, and towels. Another type consists of a ribbon band with a rosette or bow at one end, which covers the snaps that hold it around the pile of linen.

126. Bed Linens.—*Sheets* and *pillow slips* may be made in great variety, from plain initialed ones to more elaborate embroidered ones. Colored sheeting may be purchased by the yard and made up, or colored sheets and pillow slips may be obtained ready made and embroidery added.

DRESSING DOLLS

127. A very fascinating pursuit to most women is the dressing of dolls, probably because they bring so much pleasure to their small recipients and because such interesting effects can be achieved. There are a great many kinds of dolls from which to choose, some of them being decorative types for grown-ups but most of them being children's toys. So there's no danger that the work will grow monotonous.



Doll wearing only part of its wardrobe, which includes lingerie and several other dresses

128. Decorative Dolls.—The long, slender, decorative, or character, dolls may be purchased undressed and then clothed in a great many ways, usually in costumes of some historic period, but sometimes dressed to represent different nations. Any one who is apt at copying can make the bodies, paint the faces, and use heavy rayon embroidery twist or yarn for the hair. The materials generally used for dressing these dolls are silks of various kinds, laces, ribbons, and metal cloth. Small remnants that can be purchased very cheap may be used to good advantage in this way. Dolls of this kind may be sold in gift shops or stores or by taking orders.

A variation of this idea is dressing dolls as bride and groom to use for centerpieces at showers and in other ways for similar parties.

129. Children's Dolls.—Dolls for children are often unattractively dressed in the shops, both the material used and the workmanship being of inferior quality. They, like people, respond to proper dressing, and a doll that looks quite mediocre in its "store clothes" often becomes very charming when carefully and daintily redressed. This, of course, increases the value so that frequently a doll that may be purchased for a dollar sells with its new wardrobe for four or five dollars. Any one who sews has scraps of material that can be used for doll clothes, and these may be supplemented by remnants, purchased on sale.

To make even larger profits, one can make the bodies, using a paper pattern or ripping up a ready-made doll body to obtain a pattern. The heads, arms, and legs can be purchased from toy shops; or, if one goes into such a business very extensively, from wholesalers. Made-up dolls can also be purchased from wholesale houses.

Doll clothes should be made so that the child can dress and undress the doll easily without help. To this end, use fairly large buttons and buttonholes, snaps, or hooks and eyes. Also, dress the dolls to look just as natural as possible. For instance, dress a baby doll as a real baby would be dressed and a little girl doll as the small owner herself is dressed. Little velvet coats, trimmed with bits of fur, party dresses, sweater sets, rompers, underwear, handkerchiefs, stockings, and little kid shoes, all delight little girls. Character dolls always take very well too.

130. Soliciting Business.

Doll making as a business is best around Christmas but may be made a more or less year-around affair by keeping on hand a list of little girls' birthdays and, two weeks in advance of each one, sending a letter to the mother asking if she would not be

interested in giving a doll to the child. Explain to her that more than one change of clothing is supplied, that the garments can be taken off and put on readily by the child herself, and that, if desired, you will use material like some favorite dress or romper of the child, if such is available. Offer to call with samples of the dolls and garments.

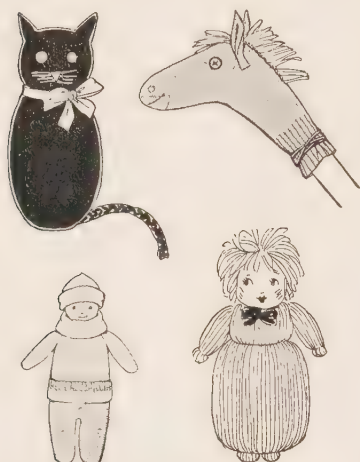


A yellow and black oilcloth clown, a muslin and blue chambray humpty dumpty, and a white outing flannel bunny, bound on all seam edges with bias tape

SOFT TOYS

131. Soft toys appeal to all children, and, for very small children, they are especially desirable, because there is nothing about them on which a child can hurt itself. Stuffed dolls and all kinds of animals come under this classification. The animals appeal equally to boys and girls, thus broadening your market.

132. Procuring Patterns.—Patterns for these toys can be obtained from various sources. Paper patterns can be purchased for some. Other patterns can be obtained, stamped on muslin or other material, ready for cutting out and sewing up, and paper patterns can be cut from these. For others, it is necessary to buy a toy, rip it up, press out the pieces, and cut a pattern from them, often making improvements in these if you so desire. Of course, this can be done only in the case of unpatented toys, as you would be liable to suit if you infringed on any patented rights. All of the patterns should be preserved carefully, each piece being marked so that there is no doubt about the toy to which it belongs.



A group of toys made from stockings; the cat from black silk, the hobby horse from a child's sock and a broom stick, and the dolls from cotton hose

133. Materials.—Make it a rule always to use an excellent quality of material and have it appropriate for the animals. A great many kinds of material are available, including muslin, terry cloth in white, pink, blue, and tan, outing flannel, teddy-bear cloth, wool jersey, velveteen, cotton or silk stockings, oilcloth, and even gingham and calico, for what child does not love "the gingham dog and the calico cat?" Often, too, it is the grotesque effect of an unexpected material that is the secret of the animal's charm.

For stuffing the toys, cotton, excelsior, wool, or silk are suitable. For stiff, rather hard effects, use excelsior or stuff very tightly with cotton. When a very soft effect is desirable, use a smaller amount of soft stuffing.

Use beads or shoe buttons for eyes and sew them on very securely. Either embroider or paint all of the features with fabric paints. Oil paint is not so desirable for small children's toys because of their habit of putting things in their mouths.

134. Marketing Toys.—Soft toys usually can be sold in dozen lots to stores or gift shops. One ingenious woman, who is confined to a wheel chair, markets them by mailing samples to reputable

gift shops in a laundry mailing case. The samples are returned in the same case, and the orders are then filled, packed in boxes, and mailed to the shops. Perhaps you will find the same method suitable for your use if you are at some distance from your market, or you may devise others to meet your conditions.

SPECIAL SERVICES

VARIED POSSIBILITIES

135. While most women are able to sew a little, there are relatively few in each community who have technical training in altering patterns, cutting, fitting, and similar more professional phases of dressmaking. Because of this lack of training, the garments they make may look home-made and they may be dissatisfied with their work; yet if there were some one to help them over the points that are difficult for them, they could do the rest of the work quite satisfactorily. So here is where your opportunity as a technically trained dressmaker comes in. You can offer any or all of these special services to such women with the assurance that your help will be gratefully received and well paid for.

If you have a talent for remodeling out-of-date garments and making them look like new, you will find that this is a remunerative field in most communities. And mending and dyeing are other special services that are closely allied with remodeling.

Or, perhaps your special ability is for fine hand-work. In that case, you can specialize in embroidering, beading, hand hemming, monogramming, smocking, quilting, and all such lines.

If, on the other hand, you have no one outstanding ability or preference in sewing and yet can do plain sewing neatly and well, you can offer your services by the day in your customer's home or by the piece in your own home.

If you have ever taught, or have a natural bent for it, you may prefer to organize sewing classes for children or adults, or to give a special consulting service on various questions that arise to confuse the amateur dressmaker.

With so many and such varied possibilities in dressmaking training, you can readily see if you prefer giving some special service to making things for sale, you will find that the opportunities are quite as varied as can be desired.

PLAIN SEWING AT HOME

136. For the woman who sews neatly but is confined to her home because of family duties, the plan of doing plain sewing at home is a good one and generally successful. A small advertisement, run in the local paper two or three times each week until a clientele is established, usually will bring all the work she has time to do.

137. Types of Articles.—The work of this kind that most people desire includes the making of such garments as house dresses, aprons, underwear, children's clothes, and such household articles as sheets, pillow slips, towels, and curtains. All of the materials in such case are furnished by the customers, except occasional findings, such as thread and buttons.



138. Charges.—The charge for work of this kind may be made by the hour or by the piece, but charging by the piece is usually the more satisfactory, as it is difficult to keep accurate account of time when one is subject to the interruptions that occur in every home woman's day.

SEWING BY THE DAY

139. The woman who is free to leave home to work and yet feels herself too inexperienced to open a dressmaker shop, may begin her business career, gain experience and a knowledge of individual requirements, and work up a clientele by sewing by the day in private homes. The charge for such work is by the day, and the day usually consists of eight working hours, with an hour off for lunch, which almost invariably is served to a seamstress in the home where she is working.

140. Importance of Systematic Plans.—A dressmaker who sews by the day should have a definite system about her work. A very important practice for her to follow is to keep an engagement book and write in it definitely when she is to go to different customers. Often she may be engaged weeks in advance, so such a practice is absolutely necessary to prevent disappointing customers. She should make it a rule never to undertake more work when she goes into a home than she can finish during her stay there, because she

is obliged to go to her next customer punctually and dissatisfaction is sure to result if she goes away and leaves work unfinished or if she doesn't go to the next customer on time. If she finds on the last day that she cannot complete everything, she should tell the customer so, and then do only the sewing that the customer herself cannot do or cannot get any one else to do.

A very good plan for a dressmaker who sews by the day is to go over her engagement book at least one evening each week and then send a card to each of her next week's customers so that they will know several days before that she is coming and can thus be able to make necessary preparations for her. If they cannot receive her on the day specified, they will have time to notify her so that she can arrange to go to some one else. In case they fail to let her know, they should be obliged to pay her for one-half day so that her time will not be a total loss to her.

ALTERING PATTERNS

141. Need for Service.—Tissue-paper patterns have been improved and simplified to the point where almost any woman can use them successfully, provided she is cutting a garment for a person whose measurements agree with the standard proportions on which patterns are cut. But if a person's measurements vary from the ideal, it is necessary to make corresponding pattern changes in order that lines may be properly placed to bring out the best points of the figure and conceal others and that every part of the garment may be of proper length and width. To the uninitiated, these changes loom as great difficulties, particularly if the figure varies greatly from the normal, as is the case when there are deformities. So they are very glad to find some one who has the technical knowledge to alter the pattern for them in order that they may proceed with the making and obtain successful results.

142. Conducting and Charging for Service.—A service of this kind may be carried on by having customers come to your home, but the more satisfactory way is for you to go to the customer, since pins may be dislocated by carrying the altered pattern. The charges for your work should vary with the complexity of the changes. A fixed amount per hour is a good basis for arriving at satisfactory prices.

A CUTTING AND FITTING SERVICE

143. A service that is closely allied to altering patterns, one which supplements it in fact, is a cutting and fitting service. Indeed, the two may very well be combined, for in some cases it is absolutely necessary to make flat-pattern alterations before doing the cutting.

144. Conducting Service and Charging for It.—This service can very well be carried on in your home where you should have a room for the purpose, or at least one that can be converted into a work room when needed. A cutting table and a long mirror are necessary equipment.

Do the cutting the first time the customer comes. Then have her baste or sew the garment up and return for a fitting. Unless you have an extra room that you can use for fittings, it is best to do work of this kind only by appointment for, as a rule, women do not like to have other people see their garments before they are ready to wear and would be embarrassed to have others sitting around waiting while they are being fitted.

Charges for this service should be made on a time basis. In fact, this is the only satisfactory plan, for some garments will require much more time to cut than others and some women will be much more difficult to fit than others.

145. Variation of Service.—A variation of this kind of service consists in doing it for a local store, in the store, to help in promoting the sale of piece goods and patterns. The merchant offers the service to his customers free if they purchase their materials and patterns at the store, and pays the person who performs the service on an hourly basis. This service in stores is usually confined to cutting, however, and seldom including fitting.

DEVELOPING MUSLIN MODELS

146. Often women see pictures of dresses that they wish to copy but that they are unable to reproduce because they cannot find patterns for them. This need creates an opportunity for the woman who is able to develop muslin models. She can offer the service of copying any model in muslin so that the muslin may be used as a pattern.

147. Advantages of Service.—Since she must provide muslin and foundation patterns, must cut the model to individual measure-

ments, and fit it, the woman who offers this service will have to make a fairly good charge for it. And, in order that the customer may feel that the charge is justified and that she is getting her money's worth, the many advantages of the service must be called to her attention at the time when it is first presented to her. Hence, any advertising should list the advantages, the chief of which are as follows: The dress is individual, may even be a copy of a French model, and will not be likely to be seen on others in the same town. It has smart, unusual touches. It is cut to individual measurements. The fitting is all done in the muslin, making it a simple matter to construct the dress and thus saving time and annoyance. It also saves material, for by laying out the muslin pieces before buying the material, the exact amount needed can be determined. And, except in the case of extreme styles, the muslin may be used as a basis for designing other dresses later, as it fits the individual perfectly.

148. Conducting Service and Charging for It.

This service should be performed at home, where all the necessary materials and equipment are at hand. The charge may be by the hour or by the model. If by the hour, the price of the muslin must be added.



COPYING GARMENTS

149. Duplicating a garment at hand rather than developing it from a picture is a service for which there is a certain amount of call. It consists of making an exact model of the garment in muslin and then using this as a pattern. The value of the service lies in the fact that one may buy an expensive brassière, undergarment, child's dress, or other garment, and want to have copies of it because they can be made more economically than duplicates of the original can be purchased. Or, in some cases, it may be impossible to buy

duplicates, no matter how much one is willing to pay, and the only way of getting them is to have some one copy the original garment.

150. Making the Patterns.—To duplicate a garment without ripping it apart, cut a pattern in muslin, pinning the muslin over the various sections of the garment, one section at a time, and being very careful to keep the grain of the muslin the same as the grain of the garment material. Pin in several places over the surface of each section, and then place pins directly on the seam lines and so close together that they form a continuous line. The fulness in darts and plaits will be supplied if the grain of the material is carefully followed. When the pinning is accurately done, cut the muslin a seam's width beyond the pins that are on the seam lines. Mark the seam lines as you remove the pins, and add any other markings that will aid in putting the garment together, such as the end of a dart, or the points between which fulness is to be gathered.

151. Duplicating the Garments.—With the muslin pattern completed, you are ready to duplicate the garment according to the customer's wishes. It may be made and trimmed in the same way as the original or it may be varied in material and trimming to suit her desires. Charges may be made by the hour or by the garment, the cost of the muslin used being added in either case.

REMODELING AND REFITTING GARMENTS

152. Every one has garments that cannot be worn because they are out of style but that are too good to throw away and, in the hands of the right person, might be made into smart dresses or little garments for children. If remaking these old garments challenges your interest and imagination, then you are the right person for such a task and can render a service that will be much appreciated and well paid for. It is work that a regular dress-maker does not like to do, for it requires more time than making garments from new material and a special ability for visualizing the possibilities of the old garment.

153. Soliciting Business.—To begin a business of this kind, show some of your family's remodeled garments to some of your friends and tell them that you will do the same kind of work for them. Every satisfied customer will bring more customers, for

they will tell their friends about you. But if work doesn't come in as rapidly as you wish it to, insert a small advertisement in the paper from time to time.

154. Important Remodeling Points.—Have the customer bring to your home the garment that you are to remodel and, after examining it thoroughly, go over fashion magazines with her until you find a design that is suitable and acceptable to her. Very often it will be necessary to use a design that combines two kinds of material, the second being new or supplied from some other garment no longer in use. When new material is used, select a color and texture that will not emphasize the fact that the rest of the garment is made of old material, and harmonize the colors carefully.

The material should always be thoroughly cleaned and pressed before it is made over, and sometimes it is desirable to dye it. You can do this part of the work also, if you wish to go into such business, or tell your customer to have it done before bringing it to you. You can make such arrangements as you like with the customer about ripping up the old garment. If she does it, your charge may be a little less, as she is saving your time. It is advisable to cut along the seam lines instead of spending time in ripping if you are sure you will not need the material that is in the seams.

155. Charges.—Charges for remodeling should be made by the hour, with the cost of any findings added, rather than by the garment. Then a fairer amount will result for both the worker and the customer.

156. Selling Remodeled Garments.—One woman developed a successful remodeling business by buying old garments of good material at rummage sales, ripping them, cleaning the material, and making it into garments for children, such as coats and little boys' trousers. These she sold to mothers about her neighborhood for less than similar garments would cost in the stores, and still made a fair profit on her work.

157. Refitting Garments.—Another phase of remodeling is refitting garments for women who have lost weight by reducing, through illness, or for any other reason. In this case, it is not necessary to rip the entire garment but to deepen as many seams as necessary and make any other advisable changes. The side and sleeve seams are the ones that usually require the most alteration.

158. Lengthening Children's Garments.—When children are growing rapidly, they outgrow their clothes before they have had much wear out of them. If you are clever at devising means of lengthening dresses, coats, and undergarments, and making the changes look as though they are part of the design of the garment, your services will be in great demand among the mothers of your community. The cut of the garment determines your treatment of the problem very largely, but by keeping constantly in touch with the fashion books, you will find many new, modish touches that you can employ in this work.

A MENDING SERVICE

159. Every one requires mending done, and some one has to do it. Furthermore, there are a great many people, who, for one reason or another, do not, or cannot, do it for themselves. Among these are housewives who are busy with social interests or the managing of large houses or families, girls and boys away at school or college, nurses who want their time off duty for recreation, and business and professional men and women. With so many needing work of this kind done, this offers an interesting field for you, particularly if you like to mend.

160. Soliciting Business.—To obtain customers, get in touch with housewives over the telephone or by an announcement at a meeting of the Mothers' Club. To reach students, get the permission of school or college authorities to place an attractive announcement on the student bulletin board, and, in addition, to send out circulars to the students and teachers. Nurses may be reached in much the same way as students, and business and professional people, by an advertisement in the paper or by telephone or circulars. Also, an announcement card in your window will serve to make your venture known to every one who passes, and a small card, placed in each package of work to be returned, will impress your name on your customers, who will be glad to pass the cards on to their friends.

Let the housewives know that you will mend table linens, blankets, towels, cushions, curtains, or any other household article, as well as clothing. And tell students, nurses, and business people that you will mend underwear, darn hoisery, turn cuffs, sew on buttons, and do any necessary repairing on dresses, coats, and suits.

161. Call and Delivery Service.—Of course, it is regular customers you want, and since all of the people you will serve are very busy, you must arrange to call for and deliver work. You can hire some bright, dependable boy or girl to do this for you if there is no one in your family who can help you in this way. Establish a routine program, calling for and returning work to customers on definite days so that they will know exactly when to expect you and will have the garments ready for you, thus saving time for every one concerned. There will be some emergency calls, too, so try to have your program flexible enough to handle them.

162. Charges.—You can work out a schedule of prices for each kind of repairing. You may charge by the hour or you may find it satisfactory to make a fixed charge for a week or month, this to be paid whether there is much or little mending to be done.

DYEING

163. Possibilities.—If color fascinates you and you like to experiment with dyes, matching colors and working out harmonies, you can commercialize your hobby by doing dyeing for your friends. Such a business may well grow out of a remodeling service or be added to it. Almost every one has at some time clothing or household articles that would give further service if redyed, and the dye works to which such things are usually sent are compelled, by reason of their elaborate equipment and overhead expense, to charge such high prices that one feels almost justified in discarding the old material and buying new. But since you can get very good results with only the simplest equipment, your prices may be considerably lower, and this will bring you business.

In addition to dyeing old garments, you may tint or dye new materials to match some desired color or you may go in for the decorative tied-and-dyed and batik dyeing that produce such attractive effects.

164. Required Knowledge and Experience.—Besides the theoretical knowledge you already have of the technique of dyeing and the effect of dyeing one color over another, get as much practical experience as you can before offering your services to the public. Try out the various kinds of dyes that are on the market, so that you will know which is best suited to each type of material. Read the advertisements in the magazines and send for any bulletins,

booklets, or educational services of any kind that the dye manufacturers offer. Study these carefully and try out any ideas that are new to you. Make tests with any new dyes that are put on the market, so that you will be sure of their value.

165. Importance of Pressing.—A great share of your success in this enterprise will be due to pressing the material properly after the dyeing is completed, for if it is returned to the customer in a wrinkled condition or bearing iron marks, she will not be satisfied and you will receive no future orders from her. Do all pressing of silk or wool on the wrong side with a damp press cloth to prevent iron marks and to remove wrinkles. Finish with a dry press cloth and press until every bit of moisture is removed. Then hang garments on hangers until ready to deliver, and lay out pieces of fabric as flat as possible on a large, smooth surface, such as a table, so that wrinkles will not be produced by folding.

166. Charges.—Charges for dyeing should be made by the piece and depend on its elaborateness. For example, a plain, simply made dress should have a lower charge than an elaborate one.

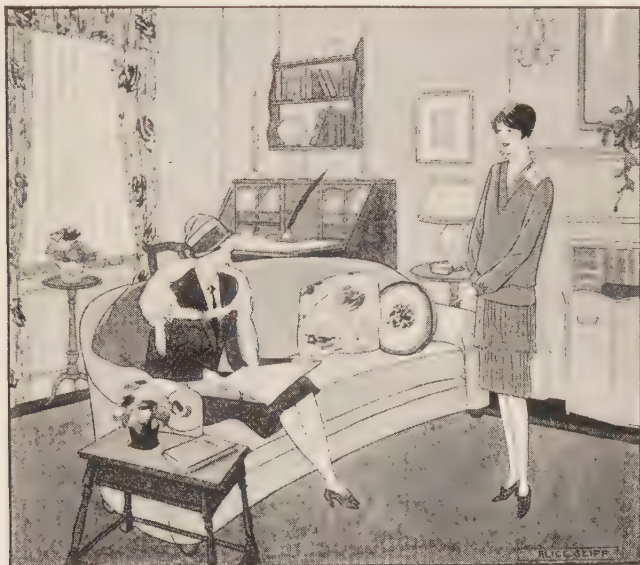
PLANNING AND MAKING ENTIRE WARDROBES

167. A woman who does not wish to do a general dressmaking business, can take a few customers and act as "wardrobe mistress" or stylist for them. There are many professional women who, for business reasons, feel that they must be becomingly and appropriately dressed, yet have no taste nor talent for choosing the correct things for themselves and no time nor inclination to study the subject. Such women are much relieved to be able to turn over the whole problem of planning and making each season's wardrobe to some capable woman who will study their types as well as the current mode and plan and make garments that bring out their best points and are appropriate for their needs.

168. Conducting Service.—If you give this kind of service, you will not only plan and make the garments but will shop for materials and accessories. Of course, it is necessary to consult with your customer in order that she may be satisfied with the colors, materials, and designs that you choose, but as a rule she will accept your opinions without question, for the very fact that she commissions you to do the work shows that she has confidence in your ability and taste.

When you are making several garments, you can save your customer's time by having them all ready for a fitting at the same time. She will appreciate also your making necessary minor changes in any garments of a previous season that are still wearable.

169. Wardrobes for Children.—Another angle of this same kind of service is planning and making wardrobes for children.



Many mothers are glad to turn over this work to some one who has taste and knows the principles of simplicity on which any child's wardrobe should be founded.

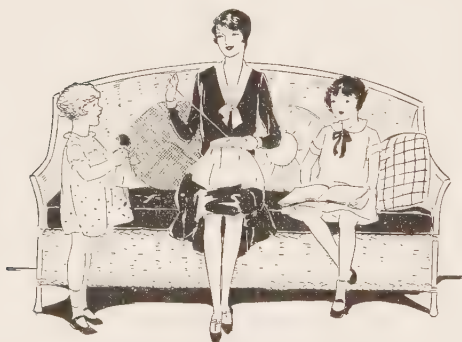
EMBROIDERING AND BEADING

170. A very pleasant form of work for the woman who enjoys doing needlework is embroidering and beading. As work of this kind is brought to the worker and requires very little real activity, it can be done by an invalid as well as by an able-bodied person.

171. Possibilities.—When hand embroidery and beading are fashionable trimmings for dresses, a large amount of such work can be procured from dressmakers in your vicinity who are generally glad to have you do the work at home and who supply all the

materials. Also, women who do their sewing but have not sufficient time nor skill to do this hand-work are pleased to find some one who will do it. In such case, you may be called on to supply patterns and floss, beads, or whatever material is required, so keep on hand such floss and beads and yarns as you may have most use for and a good supply of designs and transfer patterns. If you can draw and understand design, originate your own patterns, thus giving your work the touch of exclusiveness and individuality so desirable.

The repairing and shortening of beaded gowns is a natural outgrowth of a service of this kind. And, if one is very deft, the making and repairing of beaded bags can also be added.



Another quite different type of embroidery but one that many people prefer doing because of its variety, is that on household linens. Pillow cases, sheets, towels, dresser scarfs, and luncheon sets are a few of the things that are brought to a specialist in this work for the addition of a touch of embroidery.

Embroidering layettes is another interesting variation of this work, customers bringing the little made-up garments or the stamped material ready for its touch of fine hand-work.

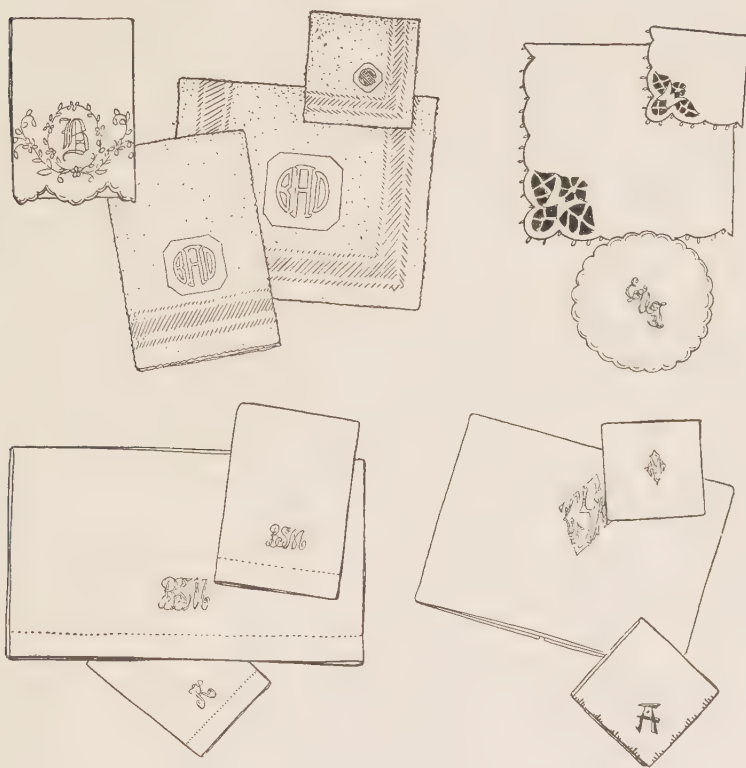
172. Charges.—Charges for embroidery work are usually made by the hour, although after you have done considerable work of this kind, it is possible to work out a schedule of prices that will be fair to both yourself and your customer.

MONOGRAMMING TO ORDER

173. If you wish to do a specialized form of embroidery, monogramming offers an opportunity. But needless to say, you should not attempt it unless you can do almost perfect work, because that is the only kind that commands a good price in this particular field.

174. Soliciting Orders.—A very good way to obtain orders for monogramming is to work in connection with a linen store or the

linen department of a department store. They have many requests from customers, buying all kinds of household linens, that the linens be marked with a monogram or a single initial, and they are very glad to know of some one to whom they can entrust this work, as this makes it possible for them to give better service to their customers. Take some samples of your work to the manager of the



Monograms of many kinds suitably applied to a variety of household linens

store or the department buyer so that he may be assured that you are capable of doing the quality of work his customers demand. Then arrange a satisfactory price scale, usually by the letter and according to the size of the letter. He will, of course, plan to charge the customers slightly more than he pays you, but that is perfectly legitimate.

Another way to get monogramming to do is to deal directly with the customer. You can usually get a slightly higher price when

working independently, since no store is making a profit on your work, but this is offset by the fact that you must do some advertising and may not get so many customers. Prospective brides are usually among your best prospects, so when you see the announcement of an engagement in the paper, get in touch with the girl by telephone, note, or personal call, and tell her of your work in monogramming.

Monograms are used on many other things besides linens, sports blouses, dresses, and sweaters frequently being ornamented in this way. Monogrammed handkerchiefs for both ladies and gentlemen are much liked by people of conservative taste. Orders for all of these may be obtained from stores or individuals.

175. Monograms for Men.—The identification monogram for a man's overcoat provides another outlet for your work, this giving a coat a detail of superfine tailoring that discriminating men appreciate. The monogram should be embroidered in highly padded satin-stitch on a firm square or oblong piece of black satin or of the lining material of the coat if this can be obtained. This piece is then catch-stitched neatly to the lining on the left-hand side about where a breast pocket would come. A deep maroon silk is a good color, unless one knows of a certain color preferred by the gentleman in question. Make such a monogram for each of the men in your family and let them display your work among their friends in order to get customers for you. You can also show these to your women customers, as they frequently wish to order them for their husbands and brothers.

HAND HEMMING AND HEMSTITCHING

176. Another kind of hand-work for which one may find an outlet through linen stores is hand hemming and hemstitching. Many people who buy damask for table cloths and napkins would be glad to know of some one who would hem them beautifully by hand. And hemstitching and Italian hemstitching are desired on other linens. Go about getting work of this kind as described for monogramming. The charge is usually made by the yard, being based on the time required.

Hemstitching on hand-made voile, linen, and crêpe de Chine frocks for both adults and children may be solicited from individuals.

MACHINE HEMSTITCHING AND PICOTING

177. So many articles of clothing and household furnishings are finished with picoting, which is machine hemstitching cut in half, that this forms a very good money-making specialty for the woman who can run a machine accurately. The initial cost of the machine, which is rather high, may seem a disadvantage to some, but if you live in a community where many people do their own sewing and considerable fancy work, you may find it worth while to invest in the machine.

178. Necessary Practice.—The work is not difficult to do, but requires some practice to secure perfect results. Before offering your services to the public, perfect your workmanship and try the hemstitching on every available kind of material. Some varieties do not give satisfactory results and you should be able to tell your customers this when such materials are brought to you so that you will not be blamed for doing imperfect work. In some cases, you may have to refuse to take work or take it at the customer's risk, after explaining what may be expected from the kind of material in question.

179. Charges.—The usual charge for hemstitching is from seven to ten cents a yard. You should keep on hand a good supply of thread, both of silk and cotton, in a variety of colors, because very often customers forget to supply thread. You will, of course, add the cost of the thread to the charge for the hemstitching, figured by the yard.

180. Soliciting Business.—Take samples of your hemstitching to the dressmakers, milliners, and tailors in your neighborhood and solicit their work. Some large dressmakers' shops are equipped with hemstitching machines, but the smaller ones usually are not, and any dressmaker has need to have great amounts of it done. You can afford to reduce your price a cent or two a yard for them, because they can send you large quantities of work.

SMOCKING

181. If you like to do smocking and can do excellent work, you can capitalize your talent by doing smocking on children's dresses and on dresses and smocks for women and girls. Either you may

furnish the material and make the entire dress to order or the customer may bring the cut-out garment to you for the smocking and then complete the sewing herself.

182. Market.—Since smocked dresses are so popular for children, there is a market for this kind of work in almost every community. The simple ones of English print, dimity, or printed challis for every-day wear may take best in some places, while the more elaborate ones of crêpe de Chine, having bullion-stitch roses combined with the smocking, may appeal more strongly in other places.

183. Charges.—The charge for smocking should be on a time basis because the intricacy of the patterns varies greatly and it would be unfair to the worker as well as to the customer to have a flat charge for a garment.

QUILTING

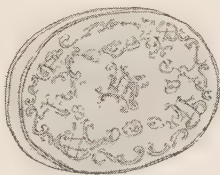
184. Popularity.—The fact that there are some communities in the United States where the old-time art of quilting has become a community industry with all the women of the neighborhood busily stitching away on the modern applications of this lovely art, indicates something of the popularity of this kind of needlework. But these organized workers can supply only a very small fraction of the work for which there is a demand. So the woman working independently, who wishes to turn to this fascinating branch of needlework as a money-making idea, will find there is plenty of demand for her work.

The vogue for early American furnishings has brought a return of patchwork quilts. Many women who piece them do not feel that they can quilt them and are glad to hire the work done. The charge for quilting quilts is usually based on a certain amount for each hundred-yard spool of thread used for the work.

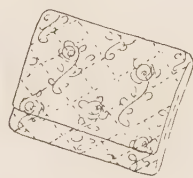
185. Modern Adaptations.—Quilting does not stop with the old-time patchwork quilts, however, for there are many modern adaptations of it. Very beautiful coverlets of taffeta, satin, and sateen are stuffed with down or lamb's wool and quilted in charming patterns. Little comforts for children's beds are decorated with childish motifs in quilting. Pillows, stool tops, chair pads, hand bags, sports coats, negligées, and boudoir novelties, such as

dress hangers, sachets, handkerchief, and lingerie cases, are among the lovely things that are being hand-quilted. Since many of these articles are so small as to require much less than a spool of thread for quilting, the charge is usually based on a fixed rate per hour for the time used.

186. Italian Quilting.—Besides the usual kind of quilting, which is padded evenly all over and with which every one is familiar through its use in quilts, there is the trapunto, or Italian, quilting which is much used for novelties. Designs for this type of quilting are planned with two rows of stitching coming close together so that a padding of wool may be added to these parts of the design by drawing wool yarn in between the rows of stitching from the wrong side. Sometimes this yarn is the only padding used in the design, but at other times a thin layer of sheet wadding is used all over and the yarn added to emboss the design. Cheese-cloth or other loosely woven material is used for the back of the work, as this facilitates the drawing in of the yarn. In such case, however, it is necessary to add a lining in Italian quilted robes and jackets.



Pillow of taffeta or panne velvet decorated with Italian quilting



Hand-quilted purse of printed cotton suitable as a sports accessory

MAKING PATCHWORK QUILTS, NEGLIGÉES, AND PILLOWS

187. Quilts.—A means by which older women as well as young, active ones can earn money is by piecing quilts, using either their own or the customer's material. In most cases, the sewing can be done on the machine, but if, for physical reasons, one is unable to use a machine, it can be done by hand, the hand-pieced ones being more valuable, of course, than machine-pieced ones. In either case, time can be saved and the effect of the finished work improved by keeping a pressing iron at hand and pressing the seams and completed patches freely.

188. Utilizing Scrap-Bag Contents.—Almost every household has a bag of scraps that will yield a large amount of material for patchwork. Suggest to your neighbors that they bring their scrap

bags to you and let you tell them what you can make of their contents. Separate these scraps according to materials and colors. Some of the bright cottons can be used for pillows, stool tops, chair pads, and quilts. Light-colored cottons can be used for quilts too, but daintier effects result if they are used alone rather than with the bright colors.

189. Negligées.—Silk scraps make charming patchwork negligées. For this purpose, the silks should be separated into strong-colored and pastel groups, the strong colors being effective for brunettes, and the pastels, for blondes. To make a negligée, two different methods can be followed. Either you may sew the pieces together as for a "crazy" quilt, pressing often, cut the garment sections from this as you would from new material, and then line it, or you may start with the kimono cut and made out of the lining material and then sew the patches to this. In both cases, the seam lines may be finished with fancy stitches, such as chain-, blanket-, or feather-stitching. The second method has the advantage of allowing you to place the patches where they will produce the best effect and of doing no more work than the actual garment requires.

190. Pillows.—Patchwork pillows, made of pastel silks in the same way, are very effective. Other silk pillows, made like large quilt blocks and then quilted, are very attractive.

MAKING BUTTONHOLES

191. Even in this age of slip-on clothes and snap fasteners, there is still need for buttonholes, particularly on children's clothes, house dresses, and men's garments, so a woman who excels in making them will usually find a buttonhole-making service quite popular. One of the advantages of the work is that it can be done at home in odd minutes. Frequently tailors and dressmakers are glad to know of some one to whom they can entrust this work and will keep a woman busy during her spare time just making buttonholes. Bound buttonholes may be included in the service, too, if one desires.

The charges are made according to the size of the buttonholes and whether the fabric is easy or difficult to work on.

TEACHING AND CONSULTING SERVICES

A CONGENIAL FIELD

192. Some women like to plan and direct work, but they have a distaste for the detail required to carry it out. In the field of sewing, there are undoubtedly many who find the actual work irksome but who have a good grasp of the technique of the subject, who understand its principles and are quick to see a defect or to suggest a remedy, and who have, perhaps, a natural bent for imparting their knowledge to others. Such women will do well to organize sewing classes or to offer a consulting service on the various questions that arise to confuse the amateur dressmaker. In fact, both of these services may be offered by the same person.

193. Place for Giving Service.—The sewing classes may be planned for both children and adults and may be held at your home or in a room or studio in a downtown building that will prove convenient to all. If you fit up a room or studio for teaching, you may hold your consulting service here or you may go to your customer's home and give individual instruction.

194. Appearance as a Selling Factor.—In offering special services of this kind, remember that your own attractive appearance is one of your biggest assets. If your own clothes are becoming, neatly made, and fit perfectly, the persons you are trying to interest or to teach will have confidence in your ability. Don't subscribe to the statement that a dressmaker never has attractive clothes to wear herself. Let your appearance help to sell your service.

SEWING CLASSES FOR CHILDREN

195. Requirements of Teacher.—In a town where children are not taught sewing in school, very interesting classes can be formed among girls of from about ten to sixteen years of age. To make such classes entirely successful, one should have, in addition to a thorough sewing knowledge, a liking for children and a natural bent for teaching. Also, a pleasing manner that will make a mistake seem natural, the correction clear, and the method easy is an asset. And patience is an absolute requirement.

196. Methods of Obtaining Pupils.—There are various ways of arousing interest in your project among those you hope to enroll.

For instance, you may call on the telephone the children whom you think might be interested. They will be very much flattered by a personal call and will spread the news among their small friends. Or you may have an announcement of your project made at the Mothers' Club and other women's organizations.

If your community has a Girl Scout or Campfire Girls' organization, it is a good plan to arrange with the captain or guardian of the group to attend one of the meetings and tell the girls personally just what your plans are, with the idea of interesting them in joining



the classes. This is a particularly happy way of getting in touch with an interested group, for members of both organizations receive credits, or honors, for work in sewing. To help in arousing interest, it is well, at such a meeting, to show the girls some simple, attractive little garments, such as step-ins, a nightgown, or a slip that they can soon learn to make.

197. Size, Price, and Time of Classes.—For best results, the classes should not exceed ten members each, and they

should be arranged so that there is not much age difference in the members of any one group. A fair charge is 75 cents a lesson, or \$10.00 for a course of fifteen lessons for each child. It may be varied, however, in case this seems either too high or too low for your particular community.

During the winter months, while school is in session, all classes should be planned for Saturday. Since two hours is the ideal length of time for a class, you can have one class in the morning from 9:00 to 11:00 and two in the afternoon, one from 1:00 to 3:00, and the other from 3:30 to 5:30. It is well to give yourself that thirty minutes' respite between classes, as there is sure to be a little confusion when the first group leaves and the second arrives. And if they are really interested, there is a tendency for them to

"come early and stay late." But for your own protection, don't allow too much irregularity in this.

198. Necessary Equipment.—For your classroom, you should have a rather large, well-lighted room with the floor either bare with the exception of small rugs or covered with linoleum. If the floor has a large rug, use a muslin covering over the rug. The equipment should consist of from one to three sewing machines, a long mirror, a good-sized table for cutting, and smaller sewing, or card, tables that can be folded away when not in use. Straight-backed chairs are quite satisfactory. It is also well to have the best fashion and dressmaking magazines around so that these will be available to the students at all times, particularly for classes of older girls after they progress to the stage of making dresses.

199. Planning and Conducting the Work.—The plans for the actual work to be done will depend very materially on the class, though you should have some rather definite ideas in mind before organizing your classes. Then, at the first meeting, talk over the plans with the girls and make any minor changes that they may suggest, provided such changes seem advantageous. There should be no charge for this preliminary meeting.

At this time, too, have each girl make a list of the personal equipment she will need—needles, thread, pins, tiny pincushion, thimble, tape measure, sharp shears, emery bag, and a sewing basket or box in which to carry them. Material for the first problem also should be decided on. All these things she will bring with her to the next meeting.

Plan your work so that each lesson leads logically to the next, and have everything the child does applied to something usable, for young minds do not always recognize the value of sampler practice. Also, in order to sustain interest, introduce into each lesson something new.



The first lesson in a class of beginners might be devoted to making a towel. This is the time to explain the warp and woof threads, how to straighten the ends of the material by drawing a thread, and how to turn and baste the hems and do the hemming, which may be finished at home.

At the next meeting, a lesson in simple embroidery stitches might be given, the teacher explaining and directing the stamping of transfer designs on the towels. Do not do the work for the children, but in so far as possible have them do everything for themselves.

The next project might be a bag, applying the French seam. A hemmed or hemstitched handkerchief with lace whipped to the edges would be a means of teaching still others of the simple stitches.

When all of the essential stitches and seams have been applied in this way, the next logical step consists of cutting from a pattern a simple undergarment, such as a slip, and making it on the machine. Teach the children to use the machines and have them practice stitching on scraps until they can stitch fairly straight seams before they stitch a garment. Proceed in this way through your entire course.

200. Teaching Older Girls.—In classes for older girls, the lessons may begin with undergarments, followed by negligées, aprons, blouses, skirts, and simple dresses. It is not necessary to make all of these, but they are given as suggestions from which to choose. The girls themselves may be able to suggest acceptable projects, because they know the garments that they need. Cutting without patterns may be taught in the underwear lessons.

Plan the work so that only a definite number of lessons will be devoted to any one project, and mention at the beginning of the project just the length of time you expect to spend on it, for having a goal to reach in a certain time is always an incentive.

Before taking up any new garment, the girls may bring in pictures of various styles of garments. Paste these on a large sheet of construction paper to make a poster that will furnish the class with ideas for styles and trimmings.

The girls will want to talk, because it is entirely natural to feel sociable when sewing in groups. Take advantage of this, and lead the conversation into discussions of becoming lines and colors for different types, the different kinds of trimmings and their relative virtues, the proper uses of the fine textile fabrics, and any similar

subjects that may have to do with the project on which the class is working.

Work always to bring out the student's originality, to develop her taste, to encourage an appreciation of the importance of well-executed details, and to inspire a wholesome love of beauty in line, color, and texture.

SEWING CLASSES FOR ADULTS

201. Prospective Students.—Many young mothers, and older ones too, find themselves handicapped because they do not know how to sew beyond the very plainest stitching. Such women would welcome an opportunity to learn how to make little dresses and suits for their children as well as home dresses, aprons, and simple afternoon frocks for themselves. Also school girls, who love dainty underwear and pretty frocks but cannot afford to pay the shop prices for ready-to-wear garments, are glad to learn to make them for themselves. Business girls are often interested in sewing, too, but hesitate to attempt very much because of limited training or experience. Among these groups, a woman who wishes to teach sewing to adults rather than to children, will find many prospective students.

202. Arrangements for Classes.—Much that has been said about conducting sewing classes for children applies as well to conducting classes for adults. The necessary classroom equipment is practically the same, and the charge may be the same or more as seems fitting in the individual community. In this case, also, two hours is the ideal length of time for a class period. If your students are business girls or school girls, evening or Saturday afternoon classes will have to be arranged. If they are housewives, any afternoons that the groups may decide on can be used for the classes. Since adults will want to go into more complicated problems than will arise in children's classes, a great deal of personal instruction will be required, and so it will be especially necessary to limit each class to eight or ten members. Sometimes adults prefer having two or three lessons each week so that garments under construction may be completed more quickly. Classes should be arranged to suit the needs of the students.

203. Planning and Conducting the Work.—Older girls and women usually want to begin by making a dress, but this is too big

an undertaking without practice and experience. You must tactfully show them the wisdom of first making a piece of lingerie, an apron, or some other garment that will involve only the simpler stitches and seams. The experience gained in making this garment will give them confidence to progress to something more difficult. In this kind of class, machine sewing can be taught immediately, for quick results usually appeal to busy women more than does fine hand sewing.

Considerable discussion of lines, fabrics, and colors for various types also should precede the making of dresses. In fact, suiting style to the individual should be emphasized throughout all the lessons.

Patterns and their alterations to fit various figures should be discussed thoroughly in such a class and then demonstrated by the alterations that must be made in cutting dresses for the various members of the class. Then, after a time, the use of patterns as foundations for designing or copying garments may be presented.



Cutting and fitting also should receive considerable attention in a class of adults. Whenever a new cutting or fitting problem arises in connection with a garment that one student is making, the attention of the entire class should be called to it while the proper method of handling it is demonstrated. It is an advantage to have various types of figures in the class so that

several kinds of fitting problems can be demonstrated.

An interesting plan, when the students reach the stage of making dresses, is to have each one bring to the class a picture of the dress she intends to make and tell you what steps will be taken in making it, giving them in their logical order. This "mental dress-making" is excellent practice in dress analysis and exposes any detail that might prove too difficult for the student to execute. If this happens, she will undoubtedly choose a simpler design.

204. Teaching Sewing Other Than Dressmaking.—If you prefer to teach something less technical than dressmaking, organize a class of women and girls who wish to learn to make lamp shades, pillows, or any type of art novelty that is popular at the moment.

Embroidery is another subject you might teach in such a class. It is not necessary that all pupils be working on exactly the same project, especially if the class is small.

ORGANIZING SEWING CLUBS

205. Very frequently women want some help with their sewing but do not care to go into the study of dressmaking as deeply as would be the plan in the sewing classes just discussed, preferring to have the lessons on more of a social basis. In a community where this is the attitude, a social sewing club may be formed to meet in the afternoon once a week or once in two weeks at the



various homes in turn. Here the women bring their own individual things, usually garments that require hand-work, and sew on them while they visit. The duty of the instructor is to give them whatever help they need on the articles they are making. Though most of the work is done by hand, a sewing machine should be available for any who need it.

Since the work of the instructor is not so technical as in teaching a sewing class, her fee is less, usually being about 25 cents from each member at each meeting. The hostess usually serves light refreshments.

VISITING CONSULTANT

206. A very pleasant kind of work for the woman who is technically trained and has had considerable practical dressmaking experience, is that done by a visiting consultant. The plan is to

sell one's services as a dressmaker for a period of one or more hours to individual women who are themselves fairly competent seamstresses but who feel the need and know the value of the assistance that an expert can give them in designing and fitting. The visiting consultant can make herself invaluable to such women, especially if she exerts an effort to keep up to the minute in fashions so that she can give advice on the latest lines and colors as well as the newest finishes and trimmings for all kinds of garments. In short, she should make herself an authority on everything pertaining to fashion and dressmaking. Her charges should be by the hour.

COMMERCIAL POSITIONS

VARIETIES AND ADVANTAGES

207. Besides all the special articles that one can make and sell, the possibilities for sewing by the day or at home, and the many types of special service that one may offer, there still remains another field for the woman who sews and that includes commercial positions with stores, pattern companies, and fabric manufacturers. In truth, with ready-made articles of clothing growing cheaper all the time, these agencies find it necessary to put on demonstrations and displays a great deal of the time in order to keep interest aroused sufficiently to sell their piece goods and related products. While most persons recognize the fact that they get better value for the same amount of money when they purchase the materials and make their own clothes, they often follow the easier course and buy ready-mades, even though they have the time and the knowledge to sew. So the beauty of the fabrics, their possibilities in making, and the ease with which dresses can be made over the patterns put on the market must constantly be kept before the eyes of the public.

Even the ready-mades themselves must usually be altered to fit those who purchase them as they are made for standard sizes and most people vary more or less from these sizes. So a woman who understands sewing and fitting can often obtain a desirable position in the alteration department.

Positions of these varieties appeal to many women because they offer business contacts which a woman, ordinarily confined to just home activities, particularly prizes and because the remuneration is steady and certain. Also, they sometimes provide work of part-time nature that will possibly be a step toward something permanent.

DEMONSTRATING

DEMONSTRATING AS A PROFESSION

208. Because a great many people are unable to visualize the effect of a made-up garment merely by looking at a piece of material or a pattern, the manufacturers of fabrics, the pattern companies, and the stores that sell both fabrics and patterns, have found that it is an excellent plan to demonstrate that effect to the buying public by showing made-up dresses. Such demonstrations are planned to increase the sales of materials or patterns or both.

209. Qualifications.—To be able to conduct demonstrations, a woman must have a thorough knowledge of sewing, be well informed on the fashion points of the moment, have a pleasing personality, and be able to speak well in public. Also, she must be free to give all of her time to the work and to travel wherever the work takes her. A regular weekly salary plus traveling expenses is paid to such demonstrators.

210. Nature of Demonstrations.—The demonstration usually consists of a number of dresses, worn by living models, who are in most cases employees of the store, such as sales girls. As the models are shown, the demonstrator gives a talk concerning the underlying style principles as well as the practical details involved in making them and the amounts of material required, the demonstration lasting about one-half hour. Then an opportunity is given to women in the audience to ask questions pertaining to the particular models shown, or fashions in general.

When the demonstrations are promoted by fabric or pattern companies, the demonstrator usually travels from place to place, staying about a week at each place, carrying with her the dresses that have been made up at the headquarters of the firm she represents, either by herself or some other members of the staff, and giving several demonstrations a day. The stores chosen for the demonstrations are, of course, the ones that sell the goods manufactured by her company, whether fabrics or patterns.

CONDUCTING OCCASIONAL DEMONSTRATIONS

211. A woman whose time is more limited, but who is qualified for demonstrating and to whom it appeals, can frequently make arrangements with leading merchants in her own and nearby towns to let her put on a demonstration or series of demonstrations once or twice a year, usually in the spring and in the fall, to promote the sale of new materials and patterns. Almost any alert merchant will be able to see the value to him of such demonstrations if they are presented to him clearly and logically.

212. Conducting the Demonstration.—The demonstrations may be carried on much as just described for professional ones though, when sponsored by the individual merchant, fewer dresses are used as a rule, from six to twelve being an average number. These are made by the demonstrator, using material for sale in the store and patterns from the pattern department, before the time scheduled for the event, and then are worn by sales girls, acting as mannequins. Hats, shoes, gloves, and other accessories, appropriate to each costume, may be assembled from the various departments of the store, worn by the mannequins, and so promoted at the same time.

213. Introducing Variety.—If only one demonstration is given, it should include costumes for various types of people. If several are to be given, each might emphasize clothes for a different type or for some particular occasion, as afternoon, sports, or evening, though it is always wise to introduce enough variety to keep up the interest of an audience of mixed types. Children's clothes also have a great appeal, especially when worn by small models.

214. Disposing of the Garments.—It is often helpful to have the demonstration garments on display in the department after the demonstration, either on the sales girls or on dress forms. After they have served their purpose in promoting the sale of piece goods and patterns, they may be sold for as much as the material cost the merchant, so that he loses nothing on them and gains much in advertising.

215. Charges.—In regard to payment, you can specify a certain definite sum to cover all of your work, or you can charge by the hour for time spent in planning the event, making the dresses, and

doing the actual demonstrating. The former method is usually more acceptable to both the merchant and the demonstrator, but in following it, be very careful, in deciding on the sum, not to underestimate the amount of time that you will have to spend.

MAKING DRESSES FOR DISPLAY PURPOSES

216. If the merchant is not interested in having an actual demonstration, try to persuade him to let you make up a few dresses from materials and patterns on sale for display purposes. They may be placed on forms in the windows or worn by one or two girls in the pattern or piece-goods departments. As a customer approaches, the girl can display the dress to her, show her the material in the piece and any other materials suitable for the same model, and tell her the amount of material required to develop it and the price per yard. The charge for such work is usually by the garment.

DOING ALTERING IN A STORE

217. Nature of Work.—Every store that sells ready-to-wear clothes must maintain an alteration department to take care of changes that must be made in garments in order that they may fit the individuals who buy them. In large stores, several people are employed in the alteration department. In stores of average size, one person can usually handle the work, while in small stores it is only part-time work for one person.



218. Securing Positions.—To obtain a position of this kind, one must have a thorough knowledge of cutting and fitting and a good general knowledge of sewing. Interview the director of employment or the general manager of the store. Be very careful, in preparing for this interview, to wear garments that fit you perfectly, as that will help to inspire confidence in your ability as a fitter. During the interview it will probably be necessary for you to give some proof of your ability by actually fitting a garment or two. If you have done fitting or dressmaking before, give references from your former employer or from your most prominent customers.

Do not be discouraged if you do not obtain a position on first application. Perhaps the store is not in immediate need of your services. In such case, ask the employment director to keep your name on file so that you may be called in when help is needed. Meanwhile, interview other stores, because there is always a possibility that they can use your services.

219. Salary.—If you work full time, payment is by the week; for part-time work, it is usually by the hour. Most stores have a definite salary schedule for such work, to which they adhere very closely.

